

KUNKEL'S

MUSICAL REVIEW.

JANUARY, 1880.

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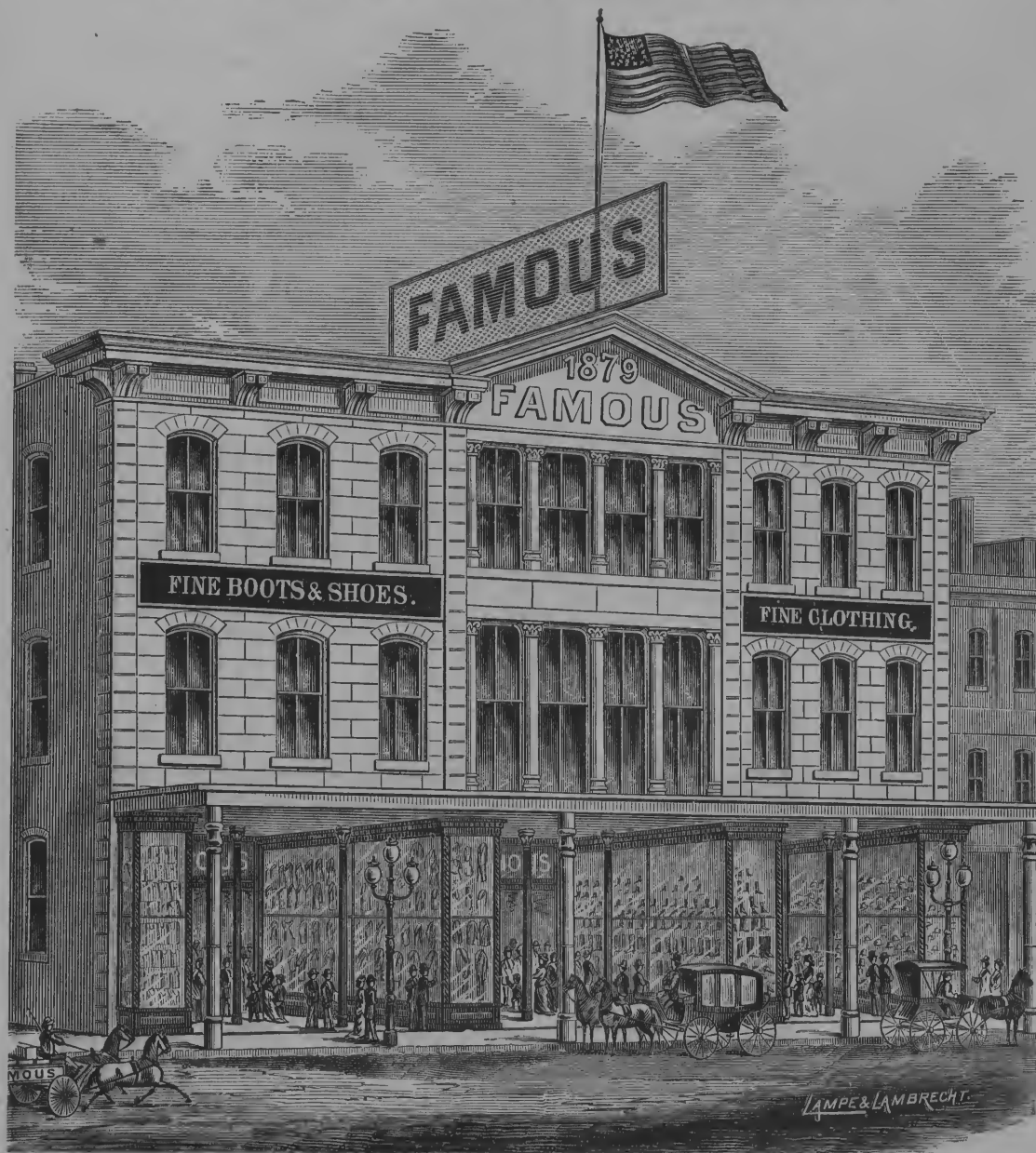
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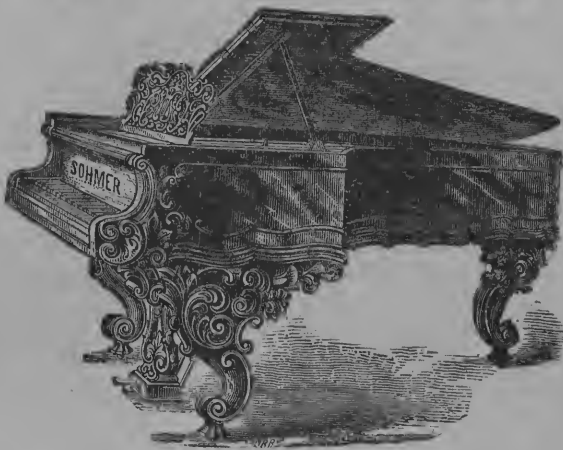
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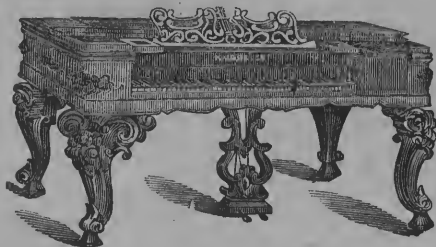
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KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, JANUARY, 1880.

No. 5.

AN OPERATIC HOMICIDE.

It is a scene with beauty filled,
Lust-flowers round garden statues languish;
Count What's-his-name is sabred, killed—
The audience is bowed with anguish.

Th' event all pleasure seems to drown
Throughout the house, while faster, faster,
The saline tear doth trickle down
The female cheek of alabaster.

Their looks denote the wish that he
The fatal sabre-blow had parried,
Especially when they see
Him off the stage by supers carried.

But while they look demure and meek
As pensive nuns in sacred cloisters,
The Count's meandered, so to speak,
Around the corner for some oysters.

R. K. M. in *Musical Times*.

COMICAL CHORDS.

LARGE for its eyes—an owl.

A WINTER's tale—the ulster's.

AN airess—the woman who goes up in a balloon.

NOTES that cannot be counterfeited—Marimon's.

NOTES discounted—music sold to "teachers" and the trade.

CAN four lady postal clerks rightly be called a mail quartette?

THE household that keeps a baby can afford to sell its alarm clock very cheap.

AN Irish doctor lately sent his bill to a lady as follows: "To curing your husband till he died."

"NO! ALGERNON, dear, I say that the boy shall not be brought up on the bottle. Look at its granpa's nose!"

A GENTLEMAN named his dog "Penny," because it was one sent to him, and has had ten mills with the cat.

THERE are some men who so dislike their fellow-beings that they'll bring up their children to be music-teachers.

A WAG suggests that a suitable opening for many choirs should be, "Lord, have mercy on us, miserable singers."

A DETROIT man was surprised the other day to find the telephone could talk French. He said he thought it was an English invention.

CHURCH CHOIRS are remarkably poor this winter. All the best singers are out trooping over the country with some Pinafore company.

AN editor recently insisted that poets should be brief. He received a composition entitled "The Ballad of the Merchant," "Trust—Bust."

"MY son is a great mechanical genius," said a lady, speaking of her son. "He has made a fiddle out of his own head and has plenty of wood left for another."

"A SENSES-TAKER?" said the old lady; "waal, there's me an' Jeremiah, an' Sarah Ann, an' that's all, 'cept Jim, an' he's a fool an' ain't got no senses to take."

"ANNIE, is it proper to say this 'ere, that are?" "Why; Kate, of course not." "Well, I don't know whether it is proper or not, but I feel cold in this ear from that air."

"DARLING, Kiss My Eyelids Down," is the latest moonshine song, and he kisses them down, and up, and crosswise, and then settles on her lips as a steady thing.

"O Ethel, Ec-eth-el-! I offer you my hand!" "So I observe, Edwin." "And you will take it?" "Hard—that is, not muchly." "And why, beloved one?" "Cause it's dirty."

IN EXTREMES—Pat (in a dreadfully delapidated condition): "De ye buy rags and bones here?" Merchant: "We do, sir." Pat: "Thin, be jabers, put me on the schkales!"

A RESTAURANT proprietor told one of his waiters he would make a good clairvoyant: "Because," he explained, "you know more when you are asleep than when you are awake."

THE *Spirit of the Times* charges Joe Emmet with "singing his own songs through his nose." Would it help matters were he to sing other people's songs through some other man's nose?

A WELSH JOKE.—Y mae rhywbeth na welir ond dwywaith mewnblyddyn, unwaith mewn wythnos, ac junwaith, yn y dydd—beth?—Y llythyren "Y." Funny, isn't it?

"WELL, Grimes," queried a friend of the queer old fellow, "do you really believe the Bible is true?" "Oh, Lord o' mercy, yes. I shouldn't dare to disbelieve it whether I believed it or not."

BULKINS, in referring to the time when his wife complimented him, says the fire needed replenishing, and she pointed toward the fire-place with a commanding air and said, "Peter, the grate."

THE Rev. Thomas K. Beecher is responsible for the following bit of advice: "If your wife objects to kissing you because you smoke, simply remark that you know some girl who will. That settles it."

PHELIM (to tourist who had taken shelter in a leaky shebeen).—"Dade and it's soaked to the bone you'll be gittin' wid the shtrames through the roof. Come outside, sorr—it's dryer in the wet!"

ART CRITIC (who has been treated liberally by his host, who in return requests his opinion of a favorite picture).—"Yesh, (hic) mosh nashural (hic) 'ver saw; waves are (hic) actually in mo- (hic) shun."

"WHAT'S fame?" yelled an excited orator. "What's fame! that ghost of ambition! What's honor?" And a weak-minded man in the crowd said he supposed she had clothes on her, as any durned fool ought to know.

MISS SOPRANO (who has just finished playing).—"Did I drop any notes, John?"

HER COUSIN (from the rural districts).—"No, not as I knows on, but I'll look under the pianny an' see."

MISS MULOCK says that bear and forbear are the two bears of matrimony. Bliffers says she makes a mistake in her addition. Bear and four bear, he argues, are the five bears of matrimony, not to speak of the little troubles constantly bruin.

"DON'T you love her still?" asked the judge of a man who wanted a divorce. "Certainly I do," said he; "I love her better still than any other way, but the trouble is she will never be still." The judge, who is a married man himself, takes the case under advisement.

"AND how is your neighbor, Mrs. Brown?" inquired one nicely dressed lady of another. "She's well enough, I suppose. I haven't seen her to speak to her for six weeks." "Why, I thought you two were on the most friendly terms." "Well, we used to be; but we've exchanged servants."

A MUSICIAN OF THE FUTURE.—Prigsby—"I—a—confess I do not care for Mozart. He's—a—too tuncy for me!" Miss Smart (innocently).—"Dear me! And is that—a—the result of a defective ear, in your case, or is it merely for want of proper training?" Utter collapse of Prigsby.—*Punch*.

A WESTERN boy thought his mother was praying overlong the other morning, and he said: "Oh, mother! there's a hawk over the hens." The old lady brought her devotions to a poultry standard of measurement in double-quick time and sprang to her feet with "Amen! Out wid yees, Thomas, and save thim hins."

THE ancient jibe against the young lady who was only "Piscopal pious," is now matched by the story of the interesting stranger at camp-meeting, who replied to the usual question asked by a young apostle of the emotional school: "My dear young friend, have you got religion?" "Oh, no, indeed, thank you, I'm a Presbyterian."

SOME German Socialists recently got hold of a soldier, and treated him to a large quantity of beer. When the man was well primed, he was asked if, in the event of a revolution, he would fire on the people. "Never!" answered the soldier, and more "books" were ordered. The question "Why would you not fire?" was then asked. "Because I have no rifle; I belong to the band," was the reply.

Kunkel's Musical Review.

ST. LOUIS, MO., - - JANUARY, 1880.

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SEE our offer of Premiums to Subscribers in Publishers' Column, page 72.

IF ANY of our subscribers have failed to receive any of the numbers of the REVIEW, or should do so in the future, they will greatly oblige us by informing us of the fact, so that we may be enabled to trace the fault to its proper source.

TO EACH of the seventeen thousand families, colleges and seminaries which this number of KUNKEL'S MUSICAL REVIEW will visit, the publishers send greeting, and sincere wishes for a new year of happiness and prosperity.

SCHOOLS, and teachers, wishing to become familiar with our publications, will receive any they may wish to see for selection, and they can return them, if they are not suited to their wants. Remember, we publish nothing but good music, such as every teacher should introduce into his class. Good music elevates the taste.

WE have not followed the example of some of our contemporaries in issuing "a special holiday number," because all our numbers are *special*, in the sense that we make each issue as good as we can, regardless of dates or seasons. We do not rely upon spasmodic activity for the success of our paper. We aim to fill each number with the best reading matter possible, and we are vain enough to think that we publish the best musical monthly in America and frank enough to say so. The rapid increase of our subscription list seems to indicate that some others share our views upon this subject.

ORIGINALITY.

Whenever a new composition is brought to the attention of the musical public, the first question asked, though usually the last settled, is: *Is it original?* There is perhaps no quality which is so strenuously contended for by the admirers of an author, and so persistently denied him by his opponents, as that of originality. Both parties seem to regard imitation as a confession of inferiority, and affirm or deny its existence as if that alone would forever settle the relative excellence of the author in question. Nor is it to be wondered at that the discussion of this question should prove almost endless, for, as a matter of fact, the most original writer or composer can only be relatively so. A large, indeed the larger part of our tastes, thoughts and knowledge is transmitted to us

from those who have preceded us; and if we said nothing, wrote nothing, composed nothing, some part of which at least had not been said, written or composed by others before, speech, writing and composition would soon be numbered among the lost arts. There is in the human mind and in human thought a solidarity which runs through all nations and ages, and from this there results a unity in art and in literature, which, though it lessens the possibilities of originality, makes true art to speak an universal tongue, and thus adds much to its influence and greatness. In music as in other things, it is neither possible nor desirable that we should free ourselves from the influence of those who have gone before. The musical language which the great masters have used is the existing language of musical art, and from that as a basis, subsequent composers must necessarily start, however much they may afterwards enrich its vocabulary.

It is a mistake to think that imitation is a confession of inferiority. The Grecian temple had as its original the log buildings which the primitive inhabitants of Hellas used to construct. Year after year, the ancient Greeks imitated, but in imitating improved their log cabins, until in their stead there stood forth such structures as the Parthenon, the glory of architecture. And right here is the distinction between that imitation which is a confession of inferiority, and that which, on the contrary, is an assertion and a proof of superiority, that in the first case the imitation is inferior to the original, while in the latter it is its superior. In the latter case indeed, we lose sight of the chronological order of the productions, and the later seems the original; the old has been absorbed and recreated in new beauty, and the new beauty makes us forget the old material. These are true and brave words of Lowell:

"Though old the thought and oft exprest,
'Tis his at last who says it best—
I'll try my fortune with the rest."

A more or less erratic talent explores new paths to eminence; it seeks out the strange in order to obtain the striking; but genius, conscious of its own powers, disdains to turn aside because others have gone before, and only thinks of surpassing its predecessors, well knowing that if it be first in rank, few will care whether it was first in time.

WAGNER THE BEGGAR.

The New York *Musical Review* of December 11th gives four of its columns to the publication of a letter, written at Wagner's instigation by Herr von Wolzogen, to Mr. B. J. Lang, of Boston, asking that gentleman to place himself at the head of an agitation, whose object should be to enable Herr Wagner to give a great musical festival at Bayreuth in 1881, and periodically thereafter.

Wagner has been disappointed in his expectations; in the words of this remarkable letter:

"He had promised the members [of his Patron's Union that his latest great work, *Parsifal*, should open the series of these periodical festivals, if enough interest were shown in the matter

to enable him to begin with it in 1880. This expectation has proved delusive; in the first place, because the rate of subscription to the necessary fund had been fixed at a very low figure, out of regard for the small means of a large number of German artists, so that now a list of members, which has in two years reached the number of 1,700, has not been able to raise 100,000 marks (about \$25,000); and, in the next place, because our exertions to procure *larger* subscribers, in which we thought ourselves justified in again appealing only to German friends of art, met with scarcely any notice.

If we wish to make the beginning of the enterprise possible, as early as 1881, we must now look to renewed agitation, to enable us at least to quadruple our small fund next year.

* * * * *

At the beginning of this new agitation, we turn our eyes all the more to foreign countries, since our own native land has only proved hitherto that it does not possess the means to furnish the needed material aid to the ideal cause."

So then, it has come to this! After having deified the German nation in the hope that it would in turn give a due apotheosis to his genius, Wagner finds himself, although with an alleged organized following of 1,700 disciples, unable in two years persistent begging to raise \$25,000 in his own country. What a confession! In his extremity "the *Meister*" looks abroad, and the only nation whose music he has not anathematized, is the United States, which owes the distinction of having escaped his insults solely to the fact that it has no music of its own. Is not America the land where they dig gold? An idea strikes Herr Wagner; he will write for the *North American Review* something about himself, in which he will say to these gold-digging but gullible Americans: "You are almost as intelligent as we Germans—you are of the same blood as I—in your country my art will reach its highest development." Then will come his master-stroke: he will write to America that he wants to give a grand musical festival at Bayreuth; he will appoint a chief of agitation, and, *presto*, these gullible Americans will furnish the funds he so much needs. But hark! He speaks!:

"That you may know something definite about our plans and aspirations, I send the following condensed announcement, which might, perhaps, be brought to the knowledge of your fellow-countrymen in the form of an advertisement in American newspapers, so that the affair may be made known as generally as possible in the outset.

Richard Wagner is prepared to institute periodical repetitions of the great festivals of Bayreuth, by the most artistic forces in Germany, under his personal supervision.

In order that such festivals may be given at least every third year, beginning with 1881, the Bayreuth Patrons' Union, which was founded for the purpose, is still in need of the sum of

\$100,000

which must be raised by that time.

This sum is to be raised by large subscriptions during the year 1880.

Only subscribers will obtain admission to the festivals.

The following conditions apply to American subscribers:

1. Every subscriber of one hundred dollars obtains admission to eight separate performances of the festival-stage-plays in Bayreuth.
2. The choice of performances is at the subscriber's option.
3. Every repetition of the same play is to be accounted as the same performance.
4. Whoever does not desire to visit a performance in person, can transfer his right to another person, after having the transfer endorsed by the board of directors of the Bayreuth Patrons' Union.
5. Whoever wishes to visit only three performances of the next (first) festival-play in Bayreuth, but does not purpose at-

tending the subsequent festivals, has to pay only twenty-five dollars, but has no right to transfer.

The next (first) festival-play in Bayreuth will be:

"PARSIFAL,"

BY

RICHARD WAGNER.

The performances of *Parsifal* will be followed in the ensuing festival-years (1884, 1887, 1890), by the other works of Wagner; several being given at the same festival, as far as possible, and each work repeated several times.

What a magnificent offer! Just think! For only one hundred dollars you may have the privilege of attending at Bayreuth eight performances of *Parsifal*, *Tannhauser*, *Lohengrin*, or the *Nibelungs*! Here are the tickets! Don't all speak at once!

But seriously, Wagner must think America is a grand lunatic asylum, if he supposes that such a wild scheme could meet with anything else than utter failure. Americans are inclined to be liberal; they love to hear all sides of a question, and if Wagner would come to this country to give a practical exposition of his theories, his opponents as well as his partisans would be sure to patronize him liberally; but we venture to say that there are not a dozen Americans who think the Wagnerian or any other system of music of such importance, as to induce them to send him or any one else one hundred dollars for the performance at Bayreuth of any opera whatever. Homer begging from door to door for his daily food, is a pathetic and dramatic figure. Wagner, in his pink satin domino, dictating to Wolzogen a begging advertisement for American journals, would be a comical, if it were not an abject figure. If Wagner be a genius, this letter shows conclusively that genius and common sense do not necessarily go together.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

STUPID ANGELS.

The following is the opening stanza of the new national hymn, just published and copyrighted by Gilmore, of jubilee fame. He claims that the text was furnished him "by the angels":

"Columbia! first and fairest gem
On Nature's brow—a diadem,
Whose lustre, bright as heavenly star,
The light of Freedom sheds afar,
Like Noah's Ark, a God-sent bark,
In search of land, through day and dark,
First found thee held by Nature's child,
The red man in his wigwam, wild."

If the angels are really guilty of this bad rhetoric and involved language, they must be extraordinarily stupid; indeed they must have been translated to the higher regions direct from a lunatic asylum. But we cannot bring ourselves to think that any angel, however humble his origin, could be the author of these words. Mr. Gilmore must have been mistaken as to the character of the spirits that inspired him to write such verses, and we fear that the genuine angels may sue him for libel. The following lines, from a poem on the death of Abraham Lincoln, may serve as an inspiration to our author; they have the same ring as his "angel" lines, and are equally historical. The poet, speaking of the Ship of State, said:

"This ship he rode to battle-fields,
And placed himself and men as shields,
And in the conflict lost the bark,
But saved himself in Noah's Ark."

HOW PETER CAPTURED FRA DIAVOLO!

A FREE TRANSLATION FROM THE GERMAN.

What Gen. Gneisenau was to old Blucher, that was old Peter to his director T., whose excellent theatrical company visited the northern part of the province of Brandenburg forty years ago. In the same degree as he understood how to act as manager, arranger and musical director, so he was also looked upon by the actors as the example to which the younger members of the company looked up with sincere admiration. But his peculiar and undisputed superiority was as an inexhaustible and unrivaled story-teller and entertainer, who understood how to bring merriment and life into every social gathering, no matter how desponding it might have been before. Therefore he was everywhere a welcome guest; and those who knew that the receipts of the wandering troupes of those days were "gigantically small," as Peter used to say, will not be surprised that Peter always liked to be considered a "star," especially on benefit nights, and nothing was taken aniss from him, as he did everything in the most jovial manner.

If, for instance, the coffee happened to be somewhat too transparent, he would say to the host, in the most serious manner, "No, thank you, I really never drink tea," upon which he might depend that the coffee would be stronger on his next visit. In return for this it is easily understood what amount of fun, in the shape of songs, jokes and stories, the host would expect from his guest.

Our artist was never at a loss on these occasions, for his imagination and powers of invention were truly astonishing. He would tell of his travels through the wide, wide world; how he passed through fields of cigars, where Havanas grew like asparagus, so that all that was necessary was simply to cut them off close to the ground and they were ready for use.

Again, when he would relate his miraculous escape from that horrid shipwreck on the wild cliffs in the Mediterranean sea, every one would have wagered that he must have perished if, at a lucky moment, a vessel had not passed which picked him up and disembarked him on the coast of Italy.

"Yes, gentlemen," said he, "then I was delighted to set my foot once more upon *terra firma*, and you should have seen the astonishment of Zerlina, when I told her of my adventures."

"What Zerlina?" asked one of the company. "What Zerlina! why, of course, the daughter of the landlady at Terracina, who has been immortalized in Auber's opera."

"Why, is it possible! Has she really lived? Have you known her? Tell us the truth about that story."

"In truth I have known her, and everything is true of the story, with the exception of the death of Fra Diavolo," added Peter, with triumphant assurance, for he now had his listeners where he wanted them. "Was it not myself who captured the renowned bandit?"

"By thy powers! is it possible? Oh, you must tell us all about it."

"Very willingly," said Peter with feigned condescension. "I was stationed at Rome, where I had enlisted in the Pope's Zouave regiment to save myself from starving. One day the command was given to search for the renowned robber and highwayman, and my company was ordered in the neighborhood of Terracina, where it was said that Fra Diavolo was hidden among the Abruzzi."

Here one of the company was about to inquire what kind of a thing the Abruzzi were, but Peter, foreseeing the inquiry, warded it off by jumping off his seat, raising his voice, and, putting himself in a tragic position, continued: "There! there!" shouted my captain, "there sits the rascal in the bottom of a clay-pit!" And, upon my soul, there he sat! "Peter, you have courage—you are a *Prussiano*—drag him from there, while we surround him!"

"I needed no second order. I advanced upon him, and asked him in Italian to surrender. To my great astonishment—for I was prepared for a severe struggle—he crept good-naturedly from out the clay-pit, and saluted me in the most gentlemanly manner. Probably he saw that he could not resist a whole company; or—perhaps he had already heard of me. There he stood before us—my gracious, what a fine fellow! I tell you, gentlemen, a perfect picture of a man, who seemed to be born for a real heroic tenor! So we took him in our midst, marched him to the nearest city; and, on the road, we spoke to each other most cordially—just as we gentlemen are doing now. Nothing was therefore more natural than that we should ask him to sing us a song. As he was so good-natured, I touched my cap and said:

"*Signor—cantate!*"

"Like a thorough gentleman, he was ready, immediately he took up his post and sang his favorite air from the opera—'Among the soldiers I have friends,' of course in Italian."

"Gentlemen, I give you my word of honor, I never heard in all my life anything like it! Magnificent, wonderful voice! But I must speak the truth—I had expected something different—a heavenly voice, magnificent singing, but—(he shrugged his shoulders, his lips curled, with the expression of characteristic regret) but there was no talent for acting in him—no acting, gentlemen!"

Here old Peter stopped, in order to watch the effect of his tale. As he noticed that some were sceptical, and inclined to doubt him, he continued, with seemingly just indignation:

"What! you will not believe me? Well, I shall prove it! I can do it. Know then, gentlemen, that after the capture Pope Gregory XVI. had me called to him; he praised me and made me presents, and, in consideration of my bravery, he named one of the finest churches in Rome after me. Yes, gentlemen, he called it St. Peter's church."

All the doubters were now silent; they felt themselves beaten.

COLOR AND MUSIC.

In a recent work by Prof. O. N. Rood, we find the following very sensible paragraph concerning the new theory of correspondence between color and musical harmony as advanced by some late writers:

Attempts have been made, from time to time, to build up theories of color based on analogies drawn from sound. The sensation of sound, however, is more particularly connected with time, that of sight with space; and these facts necessitate a fundamental difference in the organs devoted to the reception of sound waves and of light waves; and, on account of this difference between the eye and the ear, all such musical theories are quite worthless. Thus, our perception of color does not even extend over one octave, while in music seven octaves are employed. When two musical sounds are mingled we have accord or discord, and the ear of a practiced musician can recognize the separate notes that are struck; but when two masses of colored light are mingled, a new color is produced, in which the original constituents can not be recognized even by the eye of a painter. Thus red and green light, when mixed, furnish yellow light, and this yellow is, in no way, to be distinguished from the yellow light of the spectrum, except that it is somewhat paler, and looks as though it had been mixed with a certain amount of white light. Again, in music the intervals are definite and easily recognized relations, as, for example, that of the fundamental with the fifth or octave; we can calculate the corresponding intervals for colored light, but they cannot be accurately recognized, even by the most skillful painter. In painting, we are constantly obliged to advance from one color to another by insensible steps, but a proceeding like this, in music, gives rise to sounds that are ludicrous. These facts which are susceptible of the most rigid proof, may suffice to show that a fundamental difference exists between the sensations of vision and hearing, and that any theory of color, based on our musical experience, must rest on fancy rather than fact.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

DISCOVERING A TENOR.

A story told of the new French tenor, M. Mouliérat, is worth repeating. The son of a fisherman, and himself brought up to the sea, he a few years ago drew an unlucky number in the conscription and was absorbed into the ranks of the eighteenth Chasseurs, where he soon became famous as a troller of soldiers' songs. In the ordinary course he would have served his time and perhaps have gone back to fishing, but accident placed him instead on the stage of the Opéra Comique. It happened as follows: Some time during the summer of 1875 Marshal McMahon reviewed the garrison of Paris at Longchamps, one brigade consisting of the eighteenth Chasseurs and the forty-sixth of the Line. The manoeuvres were relieved by an interval for refreshment, during which the Linesmen gathered round and loudly applauded the songs of one of their number. "Pooh!" exclaimed a Chasseur, "we have in the eighteenth a fellow who sings better than that." He was of course challenged to produce him, whereupon Mouliérat came forward and regaled his comrades with the patriotic hymn of Alsace-Lorraine. As luck would have it, Brigadier General Bocher was within hearing, and, struck by the voice of the young warrior, ordered him to report himself at headquarters the next morning. In the result, Private Mouliérat carried a letter from the General to M. Grosset of the Conservatoire, and France soon had a soldier the less. What a chapter of accidents is here. Had not the Linesman sung, had not the jealous Chasseur boasted of the nightingale in his own corps, had not Mouliérat accepted the challenge, and had not General Bocher been within earshot, M. Carvalho's tenor might now be catching fish in the Atlantic or mayhap drilling recruits in a barrack yard.

On the first of January, this year, Boston produces a new musical monthly to be called the *Musical Herald*. It will occupy a place not yet filled in American musical literature, giving it more the character of a magazine than of a mere record of musical events and current gossip. We refer our readers to the advertisement of the Musical Herald Co. in this issue.



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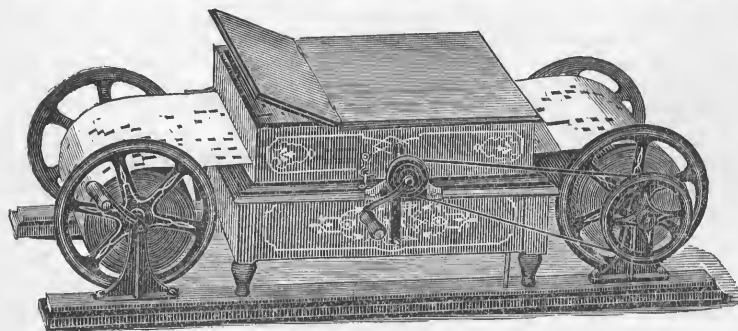
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Music.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

For Kunkel's Musical Review.

I Dinna Ken the Reason Why.

I dinna ken the reason why,
But thochts o' thee they winna fly,
Or gin awa, they gang a wee
Full sune again they come to me.
As rins the burnie to the loch,
Sae flows to thee mine ev'ry thocht.
Thou art sae bonnie, guid an' fair,
Thee will I lo'e forevermair.

Others may ha'e as white a brow,
As heav'nly een, as sweet a mou';
Others may ha'e as bright a smile,
A heart as true an' free frae guile;
Others may be as fair, I ween,
(Though such I've never, never seen,
But thou'rt to me beyant compare,
Thee will I lo'e forevermair.

Ah! lassie, lassie blithe an' free,
Thine ain true luvie wilt let me be?
Life o' my life, soul o' my soul,
Take thou my heart, I gie it whole;
But, heartless sin' I canna bide,
Gie me *thine* heart an' be my bride.
Sae guid are thou, sae debonair,
I'll lo'e thee weel forevermair.

I. D. F.

HARMONY LESSONS—No. 5.

BY WALDEMAR MALMENE.

A knowledge of chords is as essential to the vocalist as it is to one who plays on any instrument. The singer who is able to recognize chords in the progression of his part or vocal score, will undoubtedly sing with greater confidence, and more correctly at sight than he who depends upon the surrounding harmony as his guide, a method which is of course very unreliable where the modulations cease to be commonplace. So important is this, that most of our modern singing instruction books contain the simple forms of the chords as they occur upon the different degrees of the scale.

To the pianoforte and organ player a knowledge of chords is an essential requisite, the advantage of which is apparent to every musician, and the want of which hinders a rapid progress. In the first place it facilitates reading at sight, an ability which few possess, yet which can be easily attained by systematic practice and perseverance; secondly, a knowledge of chords and their inversions, if properly studied, will lead, almost mechanically, to a correct fingering, whether the notes composing the chords are struck simultaneously or in *arpeggios*; thirdly, it will enable the player to correct many errors with which most publications abound.

The object of the present number of the Harmony Lessons is simply to point out the different chords as we meet them on the different degrees of the scale. They should be written out and practiced in all the keys until the pupil has thoroughly mastered them.

All harmonic combinations originate from thirds.

Certain technical names will be explained now.

A *triad* is a chord of three *different* sounds, and consists of two consecutive thirds, which may appear doubled without preventing the harmonic combination being considered anything else than a triad, as the additional sounds are not new or foreign to the harmony.

The *triad* or *common chord* consists of a bass note, with its third (major or minor) and its perfect fifth. The third determines the character of the triad, whether it be major or minor, and the chord is named from the *root* or fundamental tone, *e. g.*:

c — e — g is the C major triad, while
c — e flat — g is the c minor triad.

Any of these sounds may be doubled or lie scattered, as

c — g — e, etc., the chord still remains the C major triad, or C major common chord as long as the sound *c* is the lowest or fundamental.

The most important triads of every key are found upon the first, fourth and fifth degree of every scale.

In the major key all these triads are major. Special names are used to indicate them.

The first degree of the scale is called the	TONIC.
The fourth " " " "	SUBDOMINANT.
The fifth " " " "	DOMINANT.

The triads on these degrees take their names after them, and thus we speak of the tonic triad, the subdominant triad, and the dominant triad.

The three triads contain every note of the scale, and on account of their importance have been named "Pillars of the scale."

For this reason some theorists have given them the name of "Primary Triads," in order to distinguish them from those upon the other degrees of the scale which are called *Secondary Triads*.

Special names have been given to the other degrees of the scale:

The second degree of the scale is called the	SUPERTONIC.
The third " " " "	MEDIANT.
The sixth " " " "	SUBMEDIANT.
The seventh " " " "	LEADING TONE.

The triads upon the second, third and sixth degrees in the major scale are all *minor* triads; the triad upon the seventh degree consists of minor third and diminished fifths, and is distinguished by the name of "*diminished* triad."

The pupil should be thoroughly familiar, in a practical manner, with all the above mentioned major and minor triads before he attempts to learn the combining of different chords.

The usual method of teaching harmony proceeds, immediately after the explanations of the chords, to give a bass, and the pupil is expected to write out the chords over it correctly; but most pupils fail in this task, because they are bewildered by two entirely new features: firstly, to find out the exact sounds for every triad, and, secondly, how to write them correctly, the last of which always presents considerable difficulty to the novice.

If our teachers sought to instruct their pupils while playing their scales in the above elementary parts, their future progress would not only be comparatively easy, but many would be encouraged to study the Science of Harmony instead of giving it up in disgust.

The following series of questions should be asked when a scale has been played:

What key is this? What is the signature? Where do the half steps occur in every major scale? What is meant by a triad? How many different triads are in every major scale? How many major triads in every major scale? Play them. How many minor triads in every major scale? Play them. What triad is found upon the leading tone? Play it.

Elevated by Music.

Music has raised a few men to high offices in the State. Lulli was Secretary to Louis XIV, Farinelli was Prime Minister of Spain for years, and the late Lord Bloomfield owed his hereditary peerage to his father's skill on the violin. George IV, like all his family, was fond of music, and played very well on the violin. One evening the second in the Royal quartette was wanting: Gentleman George was wroth; a courtier suggested that they should send for a young Irish lieutenant whom he had heard playing admirably in the barracks. The lieutenant played, and became a regular member of the king's quartette. He played himself into a post in the household of an Irish peerage. When Lulli was addressed by Louvois with the sneering remark: "Your only recommendation is making the king laugh," he replied: "You would have done so if you could."

ROBERT SCHUMANN.

A BIOGRAPHICAL SKETCH BY WALDENAR MALMENE.

The life of Robert Schumann is a powerful illustration that innate talent cannot be suppressed, whatever adverse circumstances may for a time hinder its proper development.

The father of Robert possessed considerable literary talent, and in the capacity of publisher brought out several meritorious works.

Robert Schumann was born at Zwickau, in the kingdom of Saxony, Germany, on the 8th of June, 1810. He evinced an early age a great love for music, and, although chiefly self-taught, he advanced himself considerably. Robert was not a very tractable scholar, his genius was opposed to a systematic course of study, as well in playing the pianoforte as in the theory of music. His mother was decidedly against encouraging his talent for music, although the father took a more favorable view of it. A juvenile orchestra, consisting of two violins, two flutes, a clarinet and two horns, was directed by Robert in his father's house, the youthful conductor playing the parts of the missing instruments on the piano. The works of Haydn and Mozart stimulated his taste and enthusiasm.

His father's early death, in 1826, when Robert was only sixteen years of age, deprived him of the counsel which, of course, was much needed at that critical age in the choice of a future avocation of life. Neither his love for music, his excellent pianoforte playing, nor his creditable attempts at composition, could induce his mother to allow him to study music as an art. In his eighteenth year he was sent to Leipzig to study law. His aversion to this pursuit made him no apt student; but he met genial friends at the University, among whom may be mentioned Gisbert Rosen and Moritz Semmel, who fully appreciated his musical abilities.

The writings of Jean Paul now attracted his attention, and made him an enthusiastic admirer of that gifted writer; while a subsequent introduction to the poet Heinrich Heine not only enraptured the excitable youth with the romantic spirit of his poetry, but it also gave him a still greater dislike to his law studies.

He made the acquaintance of Wieck, a celebrated music teacher, and with his mother's permission took lessons of him, for the first time in his life undergoing a strictly technical course of study. The influence of music banished every thought of legal studies, and he confessed afterwards that he "went as far as the door of the lecture room, paused, turned and slowly went away."

In 1829 he proceeded to the University of Heidelberg, but music and not the law took his fancy, and occupied the greater part of his time and thoughts. During the vacation he made a trip to Italy. The blue sky of the sunny south did not fail to exercise its benign influence upon his romantic nature and musical susceptibilities. On his return to Heidelberg he devoted himself with still greater energy to music. His skill as a pianist became known throughout the city; but, although often asked, he accepted very few invitations, preferring the quiet circle of a few friends to public exhibitions. He took no delight in the carousals of his fellow-students, which he called "chaotic social life." He began to compose, and in these attempts felt the need of a thorough knowledge of composition.

At last he was not able to bear the fetters of leading a life utterly opposed to his tastes any longer. He wrote a pressing letter to his guardian and mother, begging them to accede to his wishes. He besought his mother to write to Wieck of Leipzig, and ask him frankly what he thought of his plans. If his old teacher decided against him, then he would willingly, without a tear, prosecute his law studies. The far-

seeing eye of Wieck had, however, discovered Schumann's talents long ago; and his joy may well be imagined when he heard of the favorable decision. The letter of thanks which he wrote to his beloved teacher is full of ecstasy at the long looked-for deliverance from the bondage he had so long endured. Schumann's artistic career dates, therefore, from the year 1830, when he returned to Leipzig in order to study music under Wieck.

For a time everything passed on smoothly, but his eagerness to progress as fast as possible, and to overcome the technical difficulties of piano playing, induced him to apply himself secretly to the use of a dumb piano. Instead of strengthening his fingers he weakened them, and gradually lost the use of the right hand.

Wieck's instructions now ceased, and Schumann applied himself seriously to theoretical studies which he before had neglected. He now published several of his compositions; many of these bore the stamp of the peculiar fantastic power which characterized his later works.

In 1834 he started, in connection with several other eminent musicians, the "*Neue Zeitschrift fuer Musik*," which soon gained considerable reputation, as it was devoted to the interests of art, to purify and elevate the degraded tastes of the people, and above all to put an end to "critical honey daubing" of ignorant art critics. The excitement incident to his editorial duties was no doubt a means of rousing him out of that state of despondency, into which he was thrown in October, 1833, through the death of his sister-in-law, Rosalie, which caused his friends considerable anxiety. Schumann himself describing his feelings, in his note book, as "the fearful night of October 17th." The signal success of the musical gazette absorbed all his attention. His merits as a musical critic were fully established, and the favorable opinions which he expressed of Mendelssohn, Hiller, Gade, Heller, Henselt, and many others, have since then been fully verified.

He composed but little, and never allowed himself to speak of his own compositions in his musical journal. Two of his piano works, "*Etudes Symphoniques*" and "*Carnival Scenes*," were published in 1834, and met with a favorable reception. Rubinstein, a great admirer of Schumann, was the means of popularizing these works in this country during his late visit.

He was deeply enamored with Ernestine von Fricken, but the engagement was broken off by mutual consent in 1836, and immediately after Clara Wieck, the daughter of his old teacher, became the object of his ardent admiration. Clara's father was opposed to this union, in fact so much so, that Schumann was obliged to appeal to the law courts, which decided in his favor, as Clara Wieck had become of age, and requested the father to yield. They were married in September, 1840. In the same year the University of Jena conferred the title of Doctor of Philosophy upon him.

It is remarkable that up to this time all his essays in musical composition had been exclusively instrumental; but now, all at once, the fountain of vocal melody gushed forth from his impassioned soul, yielding the richest treasures of his genius. It seemed as if the realization of his most ardent wishes—the possession of Clara Wieck—was the stimulus to produce a number of love songs, full of tender passion, which reveal to the world his heart's inmost thoughts, and which will always remain an immortal crown of glory to his genius. No less than 138 songs were written in 1840.

In 1841 he recommenced the composition of instrumental music with renewed energy, devoting his time principally to orchestral music and the symphony.

In 1844 he accompanied his wife on a concert tour to Russia, where both his wife's playing and her interpretation of Schumann's compositions were the theme of general admiration.

(TO BE CONTINUED.)

Jean Paul's Operatic Fantasies.

WHAT DISTINGUISHED PIANISTS, COMPOSERS AND TEACHERS SAY THEREOF.

ST. LOUIS, October 18th, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—I take pleasure in expressing my gratification as to Jean Paul's "Operatic Fantasies," solos and duets, published by your house. They are the best and most effective operatic fantasies of moderate difficulty, intended for the average pupil, that have ever come under my notice.

Teachers wishing good teaching pieces, which at the same time treat popular operatic airs, will I am sure give these compositions a most hearty welcome. The typography and correctness cannot be surpassed. As yet I have not been able to find a single oversight of any kind.

The superior fingering throughout the fantasies is another feature that cannot be too highly recommended, and it is bound to be appreciated by all conscientious teachers, as this important art is generally neglected by composers.

Yours truly, ROBERT GOLDBECK.

ST. LOUIS, October 27th, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,
FRANZ BAUSEMER.

CHICAGO, October 27th, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—I have just examined a series of Opera Fantasies, edited by your house, which seem to me to fill a want long felt. It is to be hoped that the old-time Potpourris of Cramer and Beyer, already becoming obsolete, will be driven out entirely by just such fantasies. I have already taken occasion to compliment your editions. What I said then applies equally to these works, which are by their complete fingering and phrasing especially adapted for teaching purposes. There is no squeamishness observable about the use of the thumb on black keys, and a change of fingers at a recurrence of the same note. The duets are real four-hand pieces and not simply a treble arrangement with a baby bass to it. I hope that the prevalence of foreign fingering will induce you to issue an edition in which it is used. Almost anybody can write difficult music, but Mr Jean Paul seems to have conquered the art of writing easy music as well.

Believe me yours truly, EMIL LIEBLING.

NEW YORK, November 28th, 1879.

MY DEAR MR. KUNKEL:—

After a careful examination of the "Operatic Fantasies" by Jean Paul, you left with me, it gives me pleasure to state that I find them very effectively and musicianly arranged. I cheerfully recommend them to my friends and to those of the profession who are not acquainted with them. The excellent fingering, phrasing and typographical beauty will especially commend them.

JULIA RIVE-KING.

NEW YORK, November 26th, 1879.

MESSRS. KUNKEL BROTHERS:—

Gentlemen:—I am charmed with Jean Paul's new Operatic Fantasies on *Fatinitza*, *Trovatore* and *Pinafore*. Do not fail to supply me with the remaining numbers of the series as fast as they are issued. They are superior to anything of the sort I have seen. I have long needed just such pieces for teaching purposes without being able to obtain them. Accept my thanks and congratulations.

Yours very truly,

CHARLES FRADEL.

NEW YORK, November 28th, 1879.

MESSRS. KUNKEL BROTHERS:—

Dear Sirs:—I have played and thoroughly examined the excellent Fantasies of "Il Trovatore," "Fatinitza," and "H. M. S. Pinafore" etc., from the new set of Operatic Fantasies by Jean Paul, published by you. I must say that I consider them most pianoforte-like and musical. I think they supply a want long felt by teachers, and, in my opinion, no teacher ought to be without them.

Respectfully,

S. B. MILLS.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.—

I have carefully examined the new Operatic Fantasies, *Il Trovatore* and *Pinafore*, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

CHICAGO, October 25th, 1879.

MESSRS. KUNKEL BROS.—

Gents:—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—I have with pleasure perused the Fantasies of *Il Trovatore*, *Fatinitza* and *H. M. S. Pinafore*, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for whosoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours,

MARCUS I. EPSTEIN,

Teacher of Piano and Harmony at the
Beethoven Conservatory of Music.

I heartily concur in the above.

A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

Gents:—I received the Fantasies—*H. M. S. Pinafore* and *Fatinitza*—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribbles of airs from these operas that flood the land.

One who has heard *H. M. S. Pinafore* performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

The *Fatinitza* Fantasia introduces "Now up, away," "Chime ye bells," the waltz song, "Ah! see how surprised he is," and "March forward fearlessly," making a good and well wrought out selection of the best airs from this favorite opera.

The exact tempo, indicated by the metronome marks, is quite an assistance to those who have "never," or "hardly ever," been present at a performance of said operas, as in ninety-nine cases out of one hundred the original effects are completely lost by wrong tempo.

The correct fingering throughout every measure, is another feature deserving the greatest praise.

These Fantasies by Jean Paul are, without exception the best pianoforte arrangements of *H. M. S. Pinafore* and *Fatinitza* I have seen yet.

Yours truly,

WM. ARMSTRONG.

KRANICH & BACH,

GRAND,

SQUARE and

UPRIGHT



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MUSIC IN ST. LOUIS.

The past month opened with the rendering of the "American" opera of "Sleepy Hollow" by the ill-starred Maretzek troupe. The opera and the troupe deserved a better fate, for, while both were far from perfect, they had merits and popular qualities which, had they belonged to some foreign combination would have insured a better patronage.

The Patti concert troupe and Salsbury's Troubadours followed soon after. The name of Patti carries with it so much of prestige that her performances were doubtless judged more severely than would those of a singer less well known. Then, too, she was reported sick. Still the universal verdict was that the glory of her voice has departed. Ciampi-Celley, the baritone, and Toedt, the tenor, are fair concert singers; Toedt has a voice of remarkable purity and pleased most. DeMunck, the cellist, although we mention him last, is the best feature of the troupe. It will pay our readers who may not have heard him many times the price of admission to hear this wonderful artist. We doubt whether he has an equal—a superior he could hardly have—for his playing seemed simply perfect.

The Troubadours gave their extravaganza of "The Brook" to very good houses. Except Miss Dineon, who has a very fair voice, the troupe, as singers, are only ordinary—but the acting of all is very good, and the entertainment, as a whole, is very amusing.

HAVERLY'S Genuine Colored Minstrels held sway one week at the Olympic. They drew well from the class who patronize that sort of entertainment. The musical portions of their programmes were well rendered. King, the tenor, has really a magnificent voice and sings with expression. He has a fortune in his voice, if he only knew it. Let him go to Paris, and we predict he will create a *furor*. Then, with the stamp of that success he could dictate his own terms.

OUR local talent has not been idle. Many concerts have been given—so many that we will not pretend to mention them all.

On Tuesday evening, Dec. 16th, the choir of the Union M. E. Church gave their second concert. The audience seemed to be a more than ordinarily critical one; there was less of that disposition to excuse everything, which is characteristic of so many concert—especially church concert—audiences. The following was the programme rendered:

Piano duet—Overture, "Merry Wives of Windsor," arranged by Melnotte, Messrs. Chas. and Jacob Kunkel; Quartette—"The Tritons," Molloy, Messrs. Lee and Uhl, Messrs. Doan and Cunningham; Piano Solo—"Lucrezia Borgia," grand caprice de concert, Henry Litolf, Master Chas. Shattinger; Quartette—"How Sweet the Moonlight Sleeps!" Leslie, Messrs. Lee and Uhl, Messrs. Doan and Cunningham; Baritone Solo—"Maid of Athens," Goumou, Mr. Colville; Quintette—"Lullaby," Smart, Messrs. Lee and Uhl, Messrs. Doan, Colville and Cunningham; Alto Solo—"The Day is Done," Miss Uhl; Duet—"Suoni la Tromba" Puritani, Bellini, Messrs. Colville and Cunningham; Tenor Solo—"Bolero," Alfred Robyn, Mr. Doan; Piano Duet—(a) "First Smile," Paul, (b) "Scotch Dances," Chopin, (c) "Jolly Blacksmiths," Paul, Messrs. Chas. and Jacob Kunkel; Sextette—"Chi Me Frena," "Lucia," Donizetti, Messrs. Lee and Uhl, Messrs. Doan, Crawford, Colville and Cunningham.

The vocal parts of this programme were finely given. There had evidently been no lack of preparation on the part of the singers. The duet "Suoni la Tromba," and the solo "The Day is Done," were finely executed, but the gem of the vocal pieces was doubtless the quintette "Lullaby," which was sung with truly artistic shading and effect. We regretted very much not hearing Miss Lee in solo. Hers is one of the most silvery and pure soprano voices we have heard. Master Chas. Shattinger covered himself with glory by his rendering of Litolf's "Caprice de Concert on Lucrezia Borgia." For one so young, his execution was truly remarkable. While much is doubtless due to his natural talent, the evidences of thorough and able training showed that no mean share of his success was due to his teacher, who, upon inquiry, we found to be Mr. Franz Bansemer. The relations which the Messrs. Kunkel sustain to this paper forbid our speaking of their performances as they deserve. Suffice it to say that the playing was worthy of their reputation.

THE HANUCAH CONCERT at the Synagogue of the United Hebrew Congregation, on Dec. 16th, was well attended and gave great pleasure to the audience. Prof. R. Bondi, director of the Lafayette Park Music Rooms, played several piano numbers, the best of which was "Bubbling Spring," by Mme. Rive-King. We cannot say much for Hummel's trio for piano, violin and cello. The instruments were not in harmony and the execution was not accurate. Miss Lizzie Matthews sang Cowen's song "It is a Dream" in excellent style. She has a very pure and sweet voice and deserved the encore which she received. The duet by Mrs. Summerfield and Mr. Crucknell was good. The choir deserve commendation for the manner in which they rendered von Weber's quartette with flute obligato "The Shepherd's Pipe."

On Thursday evening, Dec. 18th, The Beethoven Conservatory gave a musical *soiree* at which the following was the programme:

Overture—"Felsenmuehle," Reissiger, Misses M. Clark, A. Williams, and Messrs. M. and A. Epstein. Duet—"La Partenza" (The Departure), Tamburello, Misses Alfretha I. Lake, Mary S. Hughes. "Polonaise Heroique," Mme. Rive-King, Mr. H. Albitz. "Gems of Scotland," Mme. Rive-King, Miss Mamie

Clark. Alto Solo—"Io non ti posso offrir," Donizetti, Miss Lucy Taussig. (a) Character pieces, Hoffman, (b) Etude, Raff, Miss Ada Williams. Violin Solo—"Sounds From Home," Gungl, Master George Schindler, accompanied by Miss Ella M. Davis. Sonata, Op. 31, Beethoven, Miss Martha Brashler. "Teco dall' are pronube," Aria Saffo, Pacini, Miss Nettie Crane. Ballade, A flat, Chopin, Miss Lulu Sloss. Hommage a Haendel (for two pianos), Moscheles, Miss Martha Brashler and Prof. Carl Retter. "La Biondina," Tamburello, Miss Rosa Schumacher; violin obligato, Mr. A. Waldauer. Scherzo, E flat Minor, Chopin, Miss Lillie McKwing. Trio—"Tornera," Tamburello, Misses Laura Fisher, Mary S. Hughes, Lucy Taussig.

It would be unfair to judge of the performances of learners, as were all the participants in this concert, from the standard of artists. The execution of the programme was, upon the whole, very creditable. The three compositions for the voice, of Prof. Tamburello, recent productions, are destined by their melodic beauty and their effectiveness to become favorites for concertists. The best sung was doubtless "La Biondina," but as compositions we prefer the other two, especially the trio "Tornera." Mr. Waldauer may well be proud of his institution.

HERR WILHELMJ gave two farewell concerts in St. Louis; one at the Mercantile Library Hall, on Dec. 19th, the other at the Apollo Theatre, on Sunday following. The latter we did not attend. At the former, notwithstanding the inclemency of the weather, a good, almost a large audience was present. The programme rendered was the following:

Concerto—violin—(First time in St. Louis), Max Bruch, Herr August Wilhelmj, Messrs. E. Spiering, F. Schillinger, P. G. Anton, M. Mayer. Aria—"Nabucco," Verdi, Signora Marie Salvotti. Sonata Appassionata, Beethoven, Mr. Max Vogrich. Bridal Song (First time in St. Louis), Vogrich, Herr August Wilhelmj. Song, Abt, Signora Marie Salvotti. Fantasia—"Sonnambula," Liszt, Mr. Max Vogrich. Fantasia—"Othello," Ernst, Herr August Wilhelmj. Valzer, Ardit, Signora Marie Salvotti.

Of Herr Wilhelmj's playing it were useless to say more than that it was characterized by the same breadth and perfection of execution which have made him famous on two continents. On this occasion, departing from his former course in St. Louis, he gave two new compositions, the "Concerto," by Bruch, and the "Bridal Song," by Vogrich. The former justly ranks with the best violin concertos of the day, and when rendered as it was on this occasion by Wilhelmj will always carry an audience. In the "Bridal Song," somewhat Wagnerian in its style, Mr. Vogrich appeared as a composer of unusual talent.

The accompaniment to the "Concerto" by the string instruments of the Philharmonic Quintette Club was too indistinct. As they played substantially the parts of the piano score, about all they added to the "Concerto" was the scenic effect of their presence in the background. The audience insisted upon an encore, which Herr Wilhelmj granted, playing with Messrs. Spiering, Anton and Mayer the "Andante con Variazioni," from Schubert's D Minor quartette. In this composition our local musicians acquitted themselves remarkably well, although they could not come up to Wilhelmj nor could Wilhelmj come down to their level. The difference in the tones of the first violin and the other instruments was entirely too great, and as a result the quartette lacked homogeneity. The volume of tone produced by each player may be fairly represented by the following diagram:

Wilhelmj	- - - - -	○
Spiering	- - - - -	○
Anton	- - - - -	○
Mayer	- - - - -	○

Signora Salvotti is a very good concert singer, and added much to the entertainment. Mr. Vogrich, the pianist, appeared in St. Louis for the first time. Coming so soon after Joseffy was perhaps a disadvantage to him, but, without being the equal of Joseffy, he is an artist in the best sense of the term.

DR. GUSTAVE SATTER, the world-renowned pianist and composer, gave two concerts at Mercantile Library Hall, one on Dec. 6th, the other on Dec. 12th, which were not patronized as they deserved. Mr. Satter's playing was very fine indeed. When an artist of such eminence appears, all music-lovers should attend. Such exhibitions are the cheapest music lessons students of the piano can have. Want of space prevents going into detailed criticism of his playing.

Mr. Satter's third concert takes place January 7th at Mercantile Library Hall, and we hope he will be greeted by an immense audience, worthy of his great reputation.

THE STABAT MATER CONCERT, on Dec. 18th, at the Mercantile Library Hall, under the direction of the organist of Dr. Post's church, Mr. G. W. Belcher, was a successful affair. If we had more such amateurs in St. Louis, such true lovers of music as Mr. Belcher, our city would soon take a high rank as a musical center.

Miss Anna Spaeter.

This distinguished pianist is at present visiting her mother and family in this city. Kullak of Berlin, at whose high school of piano playing she was employed as teacher for the past years, speaks in the highest terms of her as an artist and teacher. We hope she may be prevailed upon to make St. Louis her permanent home; also, that we will soon have the pleasure of hearing her in public.

AMONG OUR EXCHANGES.

The *Folio*, of Boston, comes to us as a double number. It begins its eighth year of publication. We wish it all the success it deserves.

The *Vox Humana* announces its own demise. The Messrs. Wood have found publishing and organ building incompatible and abandon the former to give all their energies to the latter. The *vox* of its able editor is not to be silenced, however. Mr. Elson's able articles will grace the pages of other magazines. He has our best wishes wherever he may go.

The holiday number of *Church's Musical Visitor* was a treat to both the sight and the understanding. Why not make the improvement permanent?

What has become of *Brainard's Musical World*? We have not yet received its December number. We hope it is only the mail that is at fault, and that no harm has come to our friend Merz.

The Indianapolis *Musical World* is the name of a new weekly which has just been born at ten years of age. At any rate, it begins its existence with "volume X." It has not yet had time to learn the ten commandments, for, on the cover of its second number, it publishes concerning itself, the following peculiar statement: "The only Musical Literary Journal Published West of New York." The two numbers before us are not very literary nor very musical, but we should not judge the youthful too harshly. The paper will doubtless improve with age, if it only gets the age.

BOOK REVIEWS.

We have received from Oliver Ditson & Co. their recent edition of Bizet's great opera of "Carmen." It is superior in typography, correctness and general make-up to the European editions and is sold at the remarkably low price of two dollars. Those of our readers who may wish to obtain this opera cannot do better than to purchase Ditson's edition.

The Vienna Impression Tablet.

Some simple and reliable method of duplicating writings and drawings has been a long-felt desideratum. A number of inventions have, during the last few years, been presented to the public, each claiming to be the very thing needed. Still, the public were not satisfied; some were too expensive, some too cumbersome, some did the work in a very imperfect manner, and all were far from satisfactory. The latest invention which claims to have filled this long-felt want, consists of a gelatine tablet, to which the writing, made with an aniline ink of special preparation is transferred and from which impressions are then taken; as many as one hundred and fifty being obtained from one original copy. Many rival manufacturers are in the market, giving to their tablets all sorts of names: Hectograph, Autograph, Autogram, etc. We have examined most of them, and after careful comparison have given the preference to the Vienna Impression Tablet. We find its surface smoother, and so made that the ink is much more easily erased from it than from any other. We have had two in use in our office which give entire satisfaction. For schools and colleges, literary and musical societies, lodges, etc., they are just the thing, enabling them to reproduce at a nominal cost programmes, etc. Their utility to business men is too obvious to need to be pointed out. Finally, the price has been put down within the reach of all and, as we are informed, but a little above the actual cost of manufacturing—less than half of what is in many cases asked for inferior articles of the same nature, by other manufacturers.

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Pope's Theatre.

The engagements at this popular resort, as far as made, for the month of January are: Miss Adele Belgarde and Mr. Bandmann. The theatre is doing a very good business. Its many good points are becoming daily better known.

MISTAKES OF PAINTERS.

The works of many celebrated painters present some remarkable blunders. Tintorel's painting of "The Children of Israel Gathering Manna" represents them armed with guns. In Verrio's "Christ Healing the Sick" the lookers-on wear periwigs. Albert Durer painted "The Expulsion of Adam and Eve by an Angel" in a dress trimmed with flounces. The same painter in the picture of "Peter Denying Christ" has a Roman soldier enjoying a pipe of tobacco. A Dutch picture of "Abraham Offering up his Son" represents him holding a blunderbuss at Isaac's head. In a French painting of "The Lord's Supper" the table is ornamented with glasses filled with cigar lighters.

BREAKING UP OF A "PINAFORE" SEASON.

According to the veracious chronicler of the *New York Times*, a recent "Pinafore" season in Lynn, Mass., was broken up in a most reprehensible manner. The writer seems to have had exclusive information. He says: "A company had engaged to produce 'Pinafore' at Lynn, and it was at one time feared that the opera house would not be ready for them. The seats were wooden chairs, with perforated bottoms, and on the day before the opera was to have been given, they were still unvarnished, owing to an oversight on the part of the building committee. It was obvious that no time was to be lost; the committee therefore went to Mr. Brewster, who had opposed the building of the opera house, and explained that they wanted a quantity of the best varnish without delay. Somewhat to their surprise Mr. Brewster consented to sell the varnish, and even showed a good deal of energy in the matter. This injured him in the estimation of the opponents of the opera house, who said that they could not understand how so good a man could sell his principles as well as his varnish. All the opera house people laughed derisively, and said, 'Aha! Aha!' some of them going so far as to say that a descendant of the Pilgrims could always be counted upon not to permit his principles to interfere with his business, and that the only really earnest moralists were those who built opera houses and attended representations of 'Pinafore.' The house was varnished, and on the next evening it was opened by the new 'Pinafore' company. Every one of the 700 seats was occupied, and it must be admitted that among the audience were many of the leading citizens of the town and their wives and daughters.

The first act of the play was listened to with the most serious attention, and when the curtain fell not a single person went out for cloves. The manager was delighted, and remarked to the leading singer that he had never seen as intelligent an audience in the whole course of his life. The second act was received with the same quiet and serious attention, and there was even a look of painful anxiety in the faces of several of the men in the audience. Sir Joseph began to feel annoyed at the solemnity of the audience, and asked the manager if the people took him for an undertaker, and believed they were attending a funeral. At the end of the act there was the same absence of any apparent thirst among the young men that had been noticed after the first act, and the artists began to entertain gloomy doubts as to whether beer was attainable in Lynn. The play came to an end, and the curtain fell amid a silence as of the grave. The orchestra rose and departed, but the audience sat still. The manager came to the foot-lights and announced that the opera was over, and, as the announcement had no apparent effect, begged to be informed whether the opera house was a deaf and dumb asylum, or whether he himself had suddenly become stark mad.

It was then that Esquire Standish beckoned him to his side and explained that the audience would gladly retire, if any way could be devised of separating them from their seats. No less than eight gallons of turpentine were bought of Mr. Brewster that night, and used in detaching the ladies from the seats, to which the undried varnish had glued them. When the ladies had all disappeared, the male part of the audience, with many irreverent exclamations and cries of anguish, tore itself loose and went home through the back streets. The opera house has remained closed ever since the opening night, and it is the belief of Lynn that Mr. Brewster, who mixed the varnish, and was subsequently found in his shop at eleven o'clock at night, ready to sell turpentine in quantities to suit purchasers, deliberately brought about the catastrophe that broke up the 'Pinafore' season in Lynn."

MAKING IT EASY.

Joe Tasso, a renowned Western violinist, tells of a performer he used to have as bass viol in his orchestra. Matthieu, the delicate-eared, exquisite French musician, was leading, and Joe was playing second. They had got some glorious pieces from the old German masters, but when they struck up, poor Matthieu looked as if a flea was on his back. As they progressed, the thing grew worse and worse. Matthieu screwed and squirmed, until his face looked like one of the pictures in "Fox's Book of Martyrs." He could not stand it; he halted midway to see whose instrument was out of tune; but, lo! upon trial, everybody was in unison, and off they went again; but scarcely were they under way, when poor Matthieu exhibited an agony as if some person had pricked him with a pincushion full of pins in the middle of his stomach. The cause could not be found out, until coming round to the bass, they found he had taken all the flats and sharps in his part and scratched them off of his score!!!

"Say, pa," asked a youngster inquiring
One day "tell me, what is a ring?"
"A ring," said the parent, admiring,
"Let's see—well it's not a square thing."

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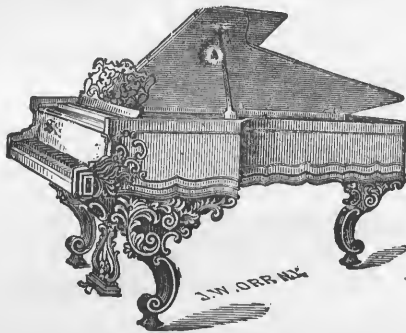
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PECULIARITIES OF MUSICAL INSTRUMENTS.

It is an accepted theory that when a musical tone is produced in a room or hall, everything which responds to it sounds in harmony with it. This seems to be in accordance with mathematical and acoustical principles, yet I am now in a position to prove by practical experiments that it is a fallacy, and that not only harmony, but positively unharmony, pure and simple, may be produced. This applies, in fact, to everything, not excluding the air. We may, however, consider this as a matter of very little importance as compared with our musical instruments, which we find to produce inharmonic sounds in such a way that we say it is the nature of the thing; and before I finish this letter I believe it will be plain to every reader that few, if any, instruments exist which do not, as part of their nature and construction, produce inharmonic sounds. Before I describe my experience I may remark that I have often been surprised to find that some pieces of wood—or, indeed, any other material of the same size and to all appearances of the same texture, quality, etc.—sound free, loud and harmonious, whereas the others sound weak and inharmonic. I am well aware that allowance must be made for a number of circumstances which may account for the above, but still, to my knowledge, they are not sufficient to account for the great difference existing. Having no siren, I could not measure the number of vibrations except by comparing them with those of a pianoforte, which is correctly tuned to Scheibler's scale, C, 528 vibrations per second; and to be as near correct as possible I availed myself of the kind assistance of L. Morris, who is, I may say, an expert. I first tried some pieces of wood (which, when struck, sounded very sweet in comparison with others), and found that the tone produced on one side was either the octave, a fifth, third, or other sound in harmony with that produced on the other side of the wood, forming an angle with it; and by close observation I could hear the two notes at the same time, the tone produced on the side which I struck predominating. Those pieces sounding weak and inharmonic produced, when struck, a seventh and other inharmonic notes with those notes produced on the other side, forming a right angle with it, and the beats could be clearly heard. A piece of Virginia pine wood, four feet long and three-quarters of an inch square, which sounds G, 198 vibrations per second, on that side where the rings of the wood lie flat, and a semitone higher on that side where the rings face edgewise; this consequently sounds inharmonic. Finding I could not get a piece of wood in which the hard grains or rings lay quite flat, or having the vertical rings in a right angle with its plane, I glued up a piece of wood of veneers, which had been cut with a knife from round the trunk of the tree, parallel with the rings. This piece sounded on its surface the note E, 165 vibrations per second, and on its edge G sharp, two octaves, one tone and a semitone above the E. By driving two pins in my drawing-board, against which I held the one edge, I planed the other till the next lower tone—G, 1,584 vibrations per second—was produced; then F sharp; then F, 1,408 vibrations per second, and so on till the intervals were only the depth of a shaving apart.

The surface, notwithstanding the decrease in size of the wood in consequence of the planing kept the note E, 165 vibrations to the second, to the end. If I strike the prong of the tuning-fork on the wider side it sounds C, 528 vibrations per second, and if on the smaller side, A, 880 vibrations per second. It is easy to see that we cannot produce a wave on either side, when struck or bowed, without producing a smaller wave on that side forming an angle with it. Thus we find a wave produced on the edge with one blow and at the same time. Now, it will be seen that the wave on the first side or surface runs to and fro from end to end of the wood 65 times, or 880 feet per second,

while that on the edge runs independently 1,584 times, or 8,448 feet per second without interfering with each other. Now, if we look at the practical side of the matter, we find the separate parts as well as the sound-board of a pianoforte, and indeed the whole case should be so constructed as to produce no inharmonic sounds from any part. As a tuning-fork sounds two distinct notes, either harmonious or inharmonic, would not the reed in a harmonium follow the same rule? May not the secret of constructing a good violin bow have something to do with this? If a flute is made of wood it ought to be planed till both sides sound the same note, and then rounded off; I do not see why it should not be oval-shaped. I think this subject opens a wide field for practical appliances, and last, not least, railway engineering. If you want to avoid sound, never use metal in square, round or circular form, but construct the sides as inharmonic with each other as possible.—*English Mechanic.*

AN INTERVIEW WITH AN ELEPHANT.

He was in a special car in a special train. We sent in our card and we graciously received word that he would receive us. After briefly exchanging the usual courtesies, we said:

Mr. Elephant, I represent KUNKEL'S MUSICAL REVIEW, the most widely circulated musical journal in the United States, which has deputized me to ask of you what you think of the efforts of the Celluloid Piano Key Company to supplant with their wares the ivory which your family has heretofore had the honor to furnish to the arts in general and to piano manufacturers in particular.

The Elephant—I feel much flattered by your attention. Though not much as executants our family love music. Buffon long since recognized and published that fact. I read the REVIEW regularly, and would not be without it for twice its cost. But you ask about the Celluloid Piano Key Company. Why sir, I consider them the greatest benefactor of your race and of mine. Our race has been persecuted, hunted down, almost annihilated for the sake of the ivory of our tusks. Ah, who shall tell of the sufferings we have endured? Yes, and our worst enemies were the ladies—they, who would not kill a fly.

The Review—Please explain!

The Elephant—Well, you see, almost every lady has a piano or organ; these have keys which are covered with ivory, and those keys cost us our lives.

The Review—I see—but is celluloid equal to ivory?

The Elephant—Equal? Why, vastly superior, sir, vastly superior—ivory splits, celluloid does not; ivory is cold, and celluloid is warm and soft to the touch; celluloid is stronger, sir. But what do you think of my tusks?

The Review—They are really magnificent, so white, so perfect, surely the celluloid could not rival them!

The Elephant—Ha-ha-ha! These tusks, sir, are artificial, sir; they were made by the Celluloid Piano Key Company, and presented to me, sir, by Mr. Barnum. Some Vandal had sawed off my tusks for the ivory, before I came over to this country, and as it lessened my beauty, Mr. Barnum ordered a new set from the Celluloid Company—and they are vastly superior to the original—so much lighter, so much stronger and all that. Yes, sir, the Celluloid Piano Key Company is a great benefactor of your race and of mine.

Just then the train pulled out.

WEBER now gives much attention to upright pianos, either in rosewood or walnut cases, or in cases made to order by Pottier & Stymus, Mareotte or Herter. These Upright pianos are, Mr. Weber says, beginning to "run out" the old Square piano, because the Upright piano is a more elegant piece of furniture, while it is now so improved that it can give out as large a volume of sound as the Square piano.

MARTIN LUTHER AS A MUSICIAN.

M. Ed. Fetis has found two letters written by a musician named Jerome de Cockx to Jan von Stiegen, of Antwerp. They refer to Martin Luther. When Cockx was presented to Luther he saw upon the table a flute and a guitar.

"Here," said Luther to his visitor, "are the two companions of my labors. When I am weary of writing, when my brain grows heavy, or when the devil comes to play me one of his tricks, I take my flute and play an air. My ideas then return fresh as a flower dipped in water, the devil takes flight, and I resume my work with new ardor. Music is a divine revelation; it is the language of the angels in heaven, and on earth that of the ancient prophets."

Cockx continues: "Luther drank the health of the musicians of our country, particularizing the celebrated Master Josquin concerning whom he expressed this judgment: 'Josquin governs the notes, the others are governed by them,' and added, 'I do not love those who do not love music, that heavenly art by which the disquietudes and pains of the heart are dissipated. Every schoolmaster ought to be a musician, no preacher ought to mount the pulpit until he has learnt his sol-fa.'"

In the second letter Cockx gives an account of an evening passed at the tavern of the "Black Eagle." Luther was surrounded by his disciples, some of whom had composed "songs which are not sung and never will be sung in our faithful Catholic Flanders," all drinking wine and beer. "The latter beverage was that served to the master; some folks call him the Beer Pope. When it was told him that I was a Fleming and a musician, every one showed me great kindness and would drink my health. Luther returned to the subject of music on account of my presence, and to do honor to my profession, he said: 'Kings and princes ought to encourage music, for it is one of their obligations to protect the liberal arts as well as the useful sciences. Music is, in a fashion, a discipline and a schoolmistress. She teaches us to be more amiable and more pleasant, more modest and more intelligent. Bad musicians and bad singers make us see better what a noble art is music, because white never stands out so clearly as when it has black for its neighbor. The devil will laugh less, if we sing, for I have already said, he—the artificer of disorder and trouble—hates music, which is the symbol of harmonious order. Let us sing then, and use your best voices. Strike up with me "*Mensch, willst du leben.*"'

"All his disciples gathered around the master, and joining their voices to his, sang the melody he had indicated. What a beautiful song, what a learned harmony! I have never heard music which pleased me as much. I had tears in my eyes; the doctor perceived it, and gave me his hand, which I took, I confess, all heretic as it was. After this piece of his own composition, Martin said a few words in a low tone to those near him, and they commenced another song, which I remembered from the first notes was a madrigal of Roland de Lattre. It was an act of politeness toward me, his execution in my presence of the work of a compatriot, and such a compatriot! of him who is styled the prince of the musicians of his time. When these gentlemen had finished, I congratulated them on their fine voices, for I have rarely heard voices so sonorous even among the singers in our cathedrals.

"I know not what judgment posterity will give on Martin Luther, on the subject of his acts against the Catholic Church, his mother, whom he smites daily with a parried hand, but I believe I can affirm to you that he will be considered as a great musician."

CHICKERING & SONS have transferred the Chicago agency of their pianos to Pelton & Pomeroy, who will hereafter carry a full stock of all the Chickering styles.

Music in Stones.

A very interesting and curious exhibition was given by M. Baudré of Charlier Institute, N. Y. M. Baudré made the accidental discovery of musical notes in pieces of flint, and for twenty-four years he has been collecting enough of these stones to make a chromatic scale. He has now perfected his discovery, and has made a musical instrument of the same general idea as the harmonicon, but which is much more powerful. The stones, which are of various sizes and forms, are just as he found them, no artificial aid being brought to bear in adapting them to this use. The instrument is composed of an iron frame, along the top of which the stones are suspended by means of stout twine; then with two bits of stone that have no resonance, M. Baudré played a variety of tunes, making nice harmonies and bringing forth exceedingly sweet tones. The stones are not regulated by weight, as entirely different notes weigh just the same; the musical quality is something given them by nature. Besides the stones M. Baudré had a number of bits of wood about the size of an old-fashioned clothespin, which he threw on the marble floor, one at a time, and they produced the regular notes of the scale with remarkable correctness. The singing stones, however, are the more interesting of M. Baudré's discoveries.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

THE PYROPHONE.

This new instrument has been introduced to the public at a concert at Baden-Baden. Higgins discovered and Tyndall and Kastner experimented on the fact that a flame of oxygen in a glass tube produces tones. The latter scientist succeeded in constructing an instrument which resembles somewhat an organ, but approximates nearer to the human voice. The tone rising from the flaming tubes has a mysterious, ghost-like, weird quality. At the concert of the 17th of October, at which the Empress of Germany, the Grand Duchess of Baden and other celebrities were present, Herr Ruebner produced a "Lied an die Natur" of his own composition for soprano and cello, accompanied by a string quartette and the pyrophone, the latter lending a charming color to the performance. Then was heard a "paraphrase," written for orchestra and pyrophone by Moritz Konneemann, and finally Berlioz's "Danse des Sylphes," to which the new instrument lent a mysteriously sweet sonority. Of course a rich American wished to purchase it on the spot, but it will probably remain in Baden.

"I CONVERSED," says a writer, "with a racist to-day. He told me how he won a race in New Haven. For four weeks he mixed soft rubber with the horse's oats, and every day he hitched that horse to a post and opened a blue cotton umbrella in his face, making him pull back, stretching his neck awfully. Then he'd shut his umbrella, the horse would stop pulling, and his neck would resume its original length. He got the horse's neck very elastic, and on the day of the race, as his horse and the other horses were on the homestretch, side by side, just at the finish the driver struck this man's horse a blow behind his ears, and his neck shot out almost a rod, winning the race by a neck. It is said to be the biggest homestretch on record. I believe the story to be true, because the man is the only son of a deacon."

"AN Irish clergyman's daughter, aged twelve, said to her father the other day that a certain consequential person was 'a baste.' Sharp parental reproof being promptly administered, missy retorted that papa had used that very expression himself in last Sunday's service. 'Certainly not,' said the reverend papa, with much emphasis. 'O, but you did,' persisted missy. 'I heard you say that 'he that exalteth himself shall be abased.'"

THE two important events in the life of a man are when he examines his upper lip and sees the hair coming, and when he examines the top of his head and sees the hair going.

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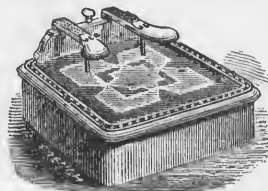
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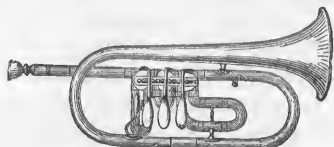
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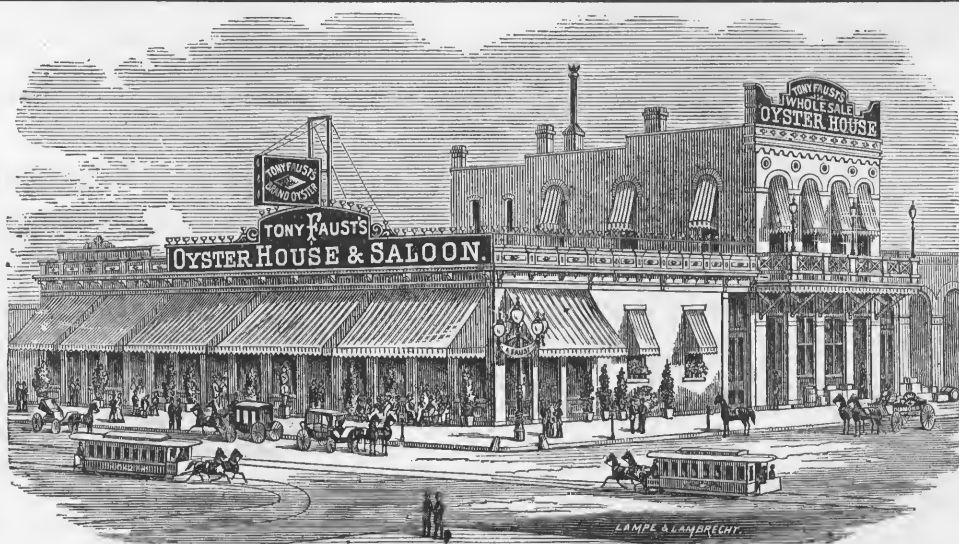
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National Notes.

(We do not always endorse the opinions of our correspondents.)

BOSTON.

BOSTON, December 21st, 1879.

Editor Kunkel's Musical Review:

Chickering-Weber sends the compliments of the season to the REVIEW. I meet the REVIEW with increasing frequency in the homes of our musicians, and there is but one opinion of it, and that is that it is an excellent paper.

The Redpath Lecture and Concert course for the winter closed December 9th with a blaze of glory, so to speak, the occasion being the first appearance of Miss Thursby in Boston since her return from Europe. Miss Thursby was warmly received by her large circle of friends and admirers. She sang with all her old beauty of voice and execution, and, as it seemed to us, with more feeling and sympathy in the spirit of her interpretations than ever before. Mme. Rive-King charmed all with the artistic excellence of her piano playing, which we have learned to always expect from her. Each new appearance in Boston adds to her fame as a virtuoso. Mr. Howard Reynolds, the English cornetist, who is here under an engagement with the bureau, made a good success by the beauty, clearness and purity of tone with which he played, and he is a worthy member of the school to which Levy and Arbuckle belong. Mr. C. E. Hay and the Misses Conron sang very acceptably, the former especially.

Tuesday, the 16th, Miss Thursby made her *rentree* in the Redpath Lyceum course. The other assisting artists were the Misses Conron, Mr. H. Reynolds, the English cornetist, and Mr. Hay. Miss Thursby's first selection was "Io son Titania," given with grace and elegance, purity in the staccati, clear upper tones, and exact intonation. She won a rapturous encore. Her voice has certainly not gained any in Europe, for it seemed, at times, somewhat thin. Her trills were marvels of finish, the chain trill at the end being exquisitely rendered. She responded to the encore with "Within a Mile of Edinboro," clearly enunciated, and given without the affectation that usually marks *prime donne* in ballad singing. Her second number was the "Aria Finale" from "Star of the North," (with two obligato flute parts). The flutes got out of time, the singer got out of tune, and the whole piece came near going to pieces, but it won an enthusiastic encore. For encore Taubert's "Bird Song" was finely sung. Mme. Rive-King was somewhat indisposed, but nevertheless played with her usual perfect technique, especially in her own composition, "Bubbling Spring," a *morceau* of the Jaell type.

The first Symphony Concert of the fifteenth season of the Harvard Musical Association was given at Music Hall, Thursday afternoon, the 15th instant, an unusually large audience attending. The orchestra, under the baton of Carl Zerrahn, numbered forty-seven instruments, Bernard Listemann being first violin, and the membership including the best musicians in the city. The programme was a very interesting one. It was as follows: Overture, "Rosamunde," Op. 26, No. 1, *Schubert*; Trio concerto, C major, for pianoforte, violin and 'cello, Op. 56, *Beethoven*; G. W. Sumner, Edward Heimendahl, Frederiek Giese; Marche Nocturne, from "l'Enfance du Christ," Op. 25, *Berlioz*; Overture, "Rip Van Winkle," *Geo. W. Chadwick*; Fifth symphony, C minor, Op. 67, *Beethoven*.

In this programme the new overture to "Rip Van Winkle," by the young American composer, George W. Chadwick, attracted much attention. The work in question is a masterly one. It has good form, per-

fect freedom in use of instruments, no uncertainty of effect—most of the themes fairly new, but one particular and leading theme was a rather common one; it was a coarse thread. The peroration of the overture is strong and effective as anything in this form we can compare with, as the "Ruy Blas," for instance. The composer and all his antecedents are unknown in Boston, therefore his work has to stand on its "native American" merits, notably not the best of musical introductions.

On the same evening the closing concert of the Old Bay State course was given at Music Hall, Miss Emma Thursby, Mme. Julia Rive-King, Miss May Bryant, Timothe Adamowski, Sig. F. Rosnati, the Temple quartette, S. L. Studley and W. D. Leavitt contributing to the programme. Miss Thursby was in better voice than on Tuesday, and won the audience by the beauty of her numbers. The printed programme indicated but about half the numbers of the evening, the encores being quite as frequent as ever with the audience, showing a determination on their part to get the value of their purchase money.

Yesterday evening a few of the pupils of Carlyle Petersilea's Academy of Music gave an entertainment at Union Hall. The fact that it was under the management of Mr. Petersilea will lead you to believe me when I say that it was in every respect a success. The programme was perhaps a little too long, eighteen numbers, not counting encores. It opened with Jean Paul's Operatic Fantasia on "Il Trovatore," played by two young boys, Masters Hugh and James Maguire. It was most effective. I am now satisfied that all your publishers claim for Paul's new set of fantasies is true. I have never heard so effective an arrangement, at the same time simple and artistic.

Mr. and Mrs. Carl Zerrahn celebrated the twenty-fifth anniversary of their marriage on the evening of the 15th instant. Their home, 130 Chandler street, was thronged with friends who tendered their warmest congratulations. Several costly works of art were presented to Mr. and Mrs. Zerrahn. Among those present were officers and members of the Handel and Haydn Society and other representatives of the musical profession.

The *Musical Herald*, a monthly musical magazine, with W. F. Apthorp and Louis C. Elson, late of the *Vox Humana*, as editors, is to begin its course next month in our city. CHICKERING-WEBER.

CHICAGO.

CHICAGO, December 23d, 1879.

Editor Kunkel's Musical Review:

"Prepare the cheer, the festive cheer,
Old Christmas fast is drawing near;
His days are short, his nights are long,
Yet joy's the burden of his song."

Yes, sir, prepare the cheer, and prepare to send me a Christmas gift—of course you give all your correspondents a Christmas gift. I'm not hard to please—a Steinway "grand" will do, in default of that, one of Kunkel's lyres will answer.

The performance of "The Messiah" by the Apollo Club next week is exciting great interest, not only because the work itself is one which, whenever presented, is sure to command universal attention, but because of the official announcement that the Club in this concert propose to inaugurate the custom, so long observed by the choral societies of New York and Boston, of an annual Christmas festival performance of the oratorio. This last fact alone should secure the approbation and support for the enterprise of all lovers of music in the city, but the splendid singing of the choruses by the Apollo will be the chief attraction for the general public, who will in this concert have an opportunity of hearing the Club on equal terms with the associate members. The quartette selected for the occasion indicates that the management of the Club propose in these performances to

secure a strong and effective ensemble rather than a preponderating star, and in this custom also it would seem that it was following the lead of the Eastern societies on such occasions. Rudolphsen will be here for the first time in oratorio in many years, and it will be a pleasure to the old attendants of the Oratorio Society concerts before the fire to welcome him again in the performance of "The Messiah." He has been engaged by Theodore Thomas for the Christmas performance of "The Messiah" in Cincinnati, and will come from there to sing in this city. Mrs. O. K. Johnson is heard too seldom in our concert-rooms, and her noble contralto voice will do justice to the part assigned her in the oratorio. The tenor part will be sung by Dr. Charles T. Barnes. Miss Mary E. Turner, who will sing the soprano part, will make her first appearance in oratorio in this city on this occasion, although several years ago she sang a selection at one of the Apollo Club concerts. She is a pupil of Mme. Rudersdorf, and has been attracting considerable attention during the past two seasons by her excellent dramatic singing.

The sale of seats will begin next Friday morning at the Central Music Hall.

The Yale Glee Club will appear in this city a week from to-morrow night in a concert, the proceeds of which are to be patriotically devoted to the navy fund of Yale College. It is not often that this body is heard so far away from its campus, and the opportunity to hear the college songs well sung by the college boys themselves will be likely to furnish sufficient novelty to attract a large audience,—particularly coming, as it does, so near the annual reunion of the resident graduates, whose ardor will thereby be aroused in behalf of their alma mater. The concerts of the Glee Club may be styled musical entertainments. They are such departures from the ordinary concerts in which "Nelly Bly" and similar college ditties introduced as encores would be likely to destroy the gravity of a severely classical audience. It is therefore needless to say that the concert will be "popular" in its character.

Mr. Carpenter has succeeded in effecting an engagement with Maurice Strakosch, who has charge of Miss Thursby in her present American tour, for a series of Thursby concerts in the West and three in Chicago, which will probably occur the 5th and 6th of January, when Miss Thursby's admirers in this city will have an opportunity to welcome her. As the engagement was only concluded last Saturday, it is too early yet to announce the details, but it is sufficient to know that Miss Thursby is to appear to insure one of the most brilliant and largest audiences that can assemble in the Central Music Hall to greet her.

The fourth soiree of Mr. Emil Liebling's pupils was given last evening at Pelton & Pomeroy's piano rooms, the following pupils taking part: The Misses Matt B. Foote, Ethel Sturges, Dyer and Jaeschke, assisted by Mr. Liebling, Mr. Frank T. Baird, and Mr. Leo Simonsen.

Mr. W. F. Brace, the well-known basso is about to leave Chicago for the East to engage in business.

QUIDAM.

CINCINNATI.

CINCINNATI, December 23d, 1879.

Editor Kunkel's Musical Review:

I suppose some of your correspondents will not fail to apprise you of the fact that the old year is dying and somebody is pulling the old man's "beard sorely, sorely," hence I shall not waste time or paper in telling you of a fact which is well known here and may not be entirely unknown even in St. Louis.

Since my last we have had the pleasure of listening to the playing of Joseffy. The doctors disagree as to his merits, some ranking him higher than any other pianist they have ever heard, not excepting Rubinstein, others denying him even an equality with some

of our local artists. I have a theory of my own that opinions are often based more upon the subjective condition of the mind of the listener than upon the objective merits of the performance. In other words, when a man has a bad digestion, when he has been unfavorably criticized, or when his wife has given him a blowing-up just before going to a concert, he is pretty sure to find it, if not bad, at any rate inferior to something he has heard before. Those critics who find Joseffy superior to Rubinstein, must have just had a jolly champagne supper; those who find him inferior to our local pianists, must have been suffering from the *Katzenjammer* that usually follows such an occasion, or have suffered from some domestic discomfort. Joseffy is a great pianist, the greatest we have heard in a long time.

The great contest for the music prize will soon be determined. Some fun has been elicited by the fact, that although the prize was offered only to native-born Americans, two of the compositions offered were in German. Now, the authors were not so pig-headed as some people would have it. It is an open secret, that, other things being about equal, the most German production will have the preference; these two authors have gone a step, and only a step, farther than the committee are likely to go.

The College of Music is not a college of harmony. Trouble is brewing between its walls; several instructors have left, among them Canis and Friedrich, and Jacobsolin is about to follow their example.

The Emma Abbott Opera Company had fair success here. It is not by any means first-class.

The first Chamber Concert of the season took place in Dexter Hall, Thursday evening, December 11th. The programme offered: Quartette, D major, Haydn; trio, E flat, op. 70, Beethoven; quartette, E flat, op. 12, Mendelssohn. The interpretation of this high-class programme was nearly perfect. Mr. George Schneider's piano part in the noble Mendelssohn trio was particularly strong and elicited warm praise. The second Chamber Concert, January 15th, will present the following: Quartette, No. 2, A major, op. 26, Brahms; Hebrew Melodies, for viola, Joachim; Quartette No. 8, E minor, op. 59, Beethoven. The executors this season are S. E. Jacobsohn and Chris. Rothmund, violins; Carl Baetens, viola, and A. Hartdegen, violoncello.

A pleasant and successful entertainment of the past week was the concert on Wednesday evening last, given at Melodeon Hall by the pupils of Miss Clara Bauer's Conservatory of Music. The affair attracted a large audience, composed of a highly intelligent class of people. The pupils were all warmly received and given the generous applause which their efforts deserved. It is impossible in our space to mention all, but the verdict for the entire programme was success. Among those who call for special mention, are Mr. John G. Garr, a young tenor, who sang Abt's "Good Night" with remarkable expression and fine musical conception for one so young. His voice is rich, pure, strong and full of melody. Miss Lula Lotze astonished her friends by the artistic way in which she sang the Beethoven aria. Miss Belle Pickering and Miss Selma Cohn displayed rare talent in their piano solos, and gave evidence of good things yet to come from these accomplished young artists. Miss Josie Stall has a sweet soprano voice, and gave Schubert's "Aufenthalt" so delightfully that she was rapturously applauded. Miss Lizzie Alden revealed a rich contralto voice in Donizetti's "O, Mio Fernando." Miss Mary Walker, Miss Mollie Steifel, Miss Kate Heister, Miss Clara Wilson, Miss Jessie Wilson, Miss Belle Wells, Miss Florence Hughes, Miss Ida Stern, Miss Emma Holle, Miss Sallie Henshaw and Mr. Victor Trounstine all acquitted themselves creditably and received tokens of appreciation from the delighted audience. Miss Bauer has good cause to feel proud of her pupils and of the pleasant and artistic concert which they gave her friends.

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CHARLES KUNKEL,
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CARL ANSCHUTZ, Director of the
German Opera.
SAMUEL P. WARREN, Organist of
All Souls' Church.
THEO. EISFELD, Conductor of the New
York and Brooklyn Philharmonic Con-
certs,
Dr. HENRY S. CUTLER.

To-night brings together the grand chorus of six hundred singers, soloists and orchestra for a final rehearsal of the "Messiah." It is the general remark about the city that on no occasion has this noble oratorio been given with such brilliant surroundings or with finer prospects of musical success. The sale of seats for the "Messiah" has been large—so large that no other hall or place in the city would hold the half of them. Fortunately one seat in this superb Music Hall is nearly as good as another, and so the popular desire to hear the "Messiah" can be gratified.

The afternoon concert to-morrow will attract people even from holiday shopping. Miss Henninges, the new soprano, appears for the first time. The remainder of the programme, which we herewith append, is of varied interest.

The rehearsal takes place at half past two o'clock P. M., at which the following programme will be given:

Suite No. 3, D major.....Bach
Overture. Air. Gavotte.
Air—"Rejoice Greatly" (Messiah).....Handel
Miss Dora Henninges.
Organ Solo—Concert Fantasia on a Welsh March.....Best
George E. Whiting.
Symphony No. 2, D major, Op. 73 (new).....Brahms
1. Allegro non troppo.
2. Adagio non troppo.
3. Allegretto grazioso (Quasi Andantino).
4. Allegro con spirito.

The choir of forty boys with a double quartette of adults is already underlined. The first concert takes place Saturday night, January 3d. It is to be made a great occasion.

Rumor says that Miss Emma Thursby has been engaged for the next May Festival, in this city, in 1880.
BROTHER JONATHAN.

Lexington, Mo.

LEXINGTON, MO., December 20th, 1879.

Editor Kunkel's Musical Review:

The Christmas Concert of the Baptist Female College took place last night at Hagan's Opera House. Although the programme was a long one, containing in all twenty numbers, the general excellence of the performance was such and the different styles of music were so skillfully intermingled that there was no weariness manifested by the audience.

The College has recently purchased from A. Sumner & Co. of your city, two Decker pianos—a Parlor Grand and a Baby Grand. The former of these was used at this concert and proved to be a truly magnificent instrument and captivated the audience.

The programme contained such numbers as "The Rhapsodie Hongroise," No. 2, with Julia Rive-King cadenza, Liszt; Epstein's very effective duet, "Grand Operatic Fantasia"; Kunkel's "Vive la Republique," and Chopin's "La ci Darem," Op. 2, Julia Rive-King's adaptation. All the performers acquitted themselves in excellent style. They were Misses M. Hawkins, M. Sparks, L. and S. Wilcott, J. Kriehlm, Lulu Martin, May Creel, Ida Ferguson, I. Cartwright, B. Waddell, Maud Hardwicke, E. Brasher, M. Thomas, Emmie Powell, the gentlemen of the Lexington Male Quartette and the vocal class of the College.

VIATOR.

Clifton Springs, N. Y.

CLIFTON SPRINGS, N. Y., December 17th, 1879.

Editor Kunkel's Musical Review:

The Sixth Musical Soiree of the musical department of the Foster School in this place, occurred on yesterday evening. Clifton Springs is proud of its school, and especially of the department of music. The programme of the evening was skillfully chosen for variety and effectiveness. It was as follows:

Piano Duet—"Scotch Dance," Chopin. "Danse de Concert," Bendel, Miss Alice Parker. Melodie in F, Rubinstein, Miss Lida Connelly. Song—"Katie Strang," Wallace, Miss Emma Lisk. "Thine Own," Lange, Miss Anna McMann. "The Two Larks," Leschetizky, Miss Jennie Stiles. "Marche des Goblins," Julia Rive-King, Miss Mattie Thompson. Waltz Song—"Come, My Bark is Moving," Torrey, Mrs. Adams. "Hortensia Waltz," Lange, Miss Anna Walker. Adagio from Sonata, op. 13, Beethoven, Miss Jennie N. Long. Polonaise in B flat, Sherwood, Miss Mildred French. Vocal Duet—"See the Pale Moon," Campana, Mrs. Adams and Miss Dewey. Piano Duet—"Daisies on the Meadow Waltz," Paul.

Mr. O. S. Adams, the principal of the musical department, under whose direction this concert was given, is the right man in the right place. The proficiency of his pupils in this concert is the best proof of his ability.
RODRIGO.

Nashville, Tenn.

Editor Kunkel's Musical Review:

A charming musical entertainment was given here yesterday by the Lutheran Church at the Masonic Theatre. The programme opened with Melnotte's fine piano duet from "Il Trovatore," by Misses Weber and Thompson, in which they did themselves full credit. In response to a warm encore they gave "The Whirlwind." The violin solo, "Elisire D'Amore," by Donizetti was admirable performed by Mme. Diaz, accompanied by Mr. Charles Nelson, Jr. One of the most enjoyable features of the evening was Miss Helen Hasslock's rendering of Melnotte's "Why are Roses Red?" It was sung with true artistic feeling, and fairly brought down the house which insisted upon an encore. To this Miss Hasslock gracefully yielded, giving then a Swiss mountain air, which was also greatly appreciated. The piano solo, "Wiener Bon-Bons"—Rive-King—by Miss Lillie Hasslock, was loudly applauded, but she refused, after a very graceful acknowledgment, to repeat it.

Miss Lillie Hasslock is a very young lady, a sister of Miss Helen Hasslock, who, although so young, has composed a march—"Rock City Guards March"—which is about to be published, and is said by those who have heard it to be really good.

The violin duet, from "Norma," by Mme. Diaz and Mr. F. W. E. Peschan, was everything that could have been wished. Both showed that they were thorough artists. The audience would not permit them to retire until they had played a gem from the "Barber of Seville." The concert closed with a trio, "Te Sol Quest Aninia," by Verdi, in which Miss Belle Brennan and Messrs. A. H. Stewart and J. M. Anderson participated.

The concert was an entire success. The proceeds will be devoted to the payment of the indebtedness of the Lutheran Church.
TENNESSEE.

St. Joseph, Mo.

ST. JOSEPH, December 20th, 1879.

Editor Kunkel's Musical Review:

The St. Joseph Female College gave a literary and musical entertainment on yesterday evening. The literary part of the programme was excellent. The musical programme was as follows: "The Jolly Blacksmiths" (Inst. Duet), Jean Paul, Miss Malissa and Miss Viola Means. "La Baladine," Lyberg, Miss Nellie Poulet. "Sing, Sweet Bird" (Song), W. Ganz, Miss Ella Ashby. "The Hunters' Chorus" (from "Freischuetz"), C. M. v. Weber, Misses Ida Michan and Nettie Moorhead. "On Blooming Meadows," Julia Rive-King, Miss Lulu Smith. "What Fond Hope" (Song), Jutes Cohen, Miss Nellie Poulet. "Gems of Columbia," Prof. Wm. Siebert, Miss Luada Schuster. "Huzza Hurrah," Wollenhaupt, Miss Bertha Beller and Miss Susie McCord. "Last Idea" (C. M. v. Weber), arranged by Henry Gramer, Miss Ettie Bailey. "The Fishers" (Vocal Duet), Gabusse, Miss May Scott and Miss Nellie Poulet.

The musical part of the entertainment was under the charge of Prof. Wm. Siebert, whose long experience and masterly skill were evident in the reflected skill of his pupils. Where all was so good, it would be invidious to make comparisons. We were however particularly pleased with the very effective duet of the "Jolly Blacksmiths" and Rive-King's "On Blooming Meadows." The "Huzza Hurrah Galop" of Wollenhaupt, and Prof. Siebert's "Gems of Columbia" are also very fine compositions, and received adequate interpretation at the hands of their performers.
TELEPHONE.

TEACHING BIRDS TO SING TUNES.

This is done in the town of Fulda, Germany, where they keep educational institutions for bulfinches. They place the young birds in classes of six or ten each, and keep them in the dark, turning a little hand-organ for them when they are fed. Finally, the birds commence to associate the music with the feeding, and when hungry they commence to sing a few notes of the tune they hear daily. Those who do this are at once placed in a more cheerful room, when light is admitted. This encourages them, and makes them more lively; then they like to sing and are taught more. The most difficult part is the starting of the birds, some of which have to be kept a long time in the dark and on starvation rations, before their obstinacy is overcome. In order to teach several tunes, they receive, after being taught in classes, private instructions from the little boys of Fulda, each of whom has a few private pupils of this sort. Their education lasts nine months, when it is completed, and the birds sent into the world as accomplished performers. The principal markets are London, Paris, New York and Boston. They are valued in Europe at twenty dollars for every tune they sing.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

MAJOR AND MINOR.

A NEW opera house, capable of accommodating 3,000 persons, is to be erected in Bologna.

BEFORE Miss Emma Thursby left London she presented Mr. Louis Engel with an elegant baton.

MRS. J. M. OSGOOD has joined the Trebelli Concert Company for a tour in the English Provinces.

THE Mapleson season of Italian opera in London has been one of the most successful ever known in that city.

NEARLY four thousand persons attended each of the three concerts given by Miss Emma Thursby in New York.

CAPOUL, the handsome French tenor, makes \$200 a night. He expects to make \$50,000 in this country during the present season.

REMYNY says that it requires a little lunacy to play well on the violin, and that fiddlers ought to be shut up in a lunatic asylum.

MANAGER MAPLESON pays Mlle. Marimon \$30,000 (and traveling expenses for five persons) for a season of five months in America.

RUBINSTEIN'S "Nero" is to be produced next season at Covent Garden. Vianesi is now in Hamburg studying the representations.

GRAU'S English Opera Company, including Miss Blanche Corelli and M. Henri Laurent, disbanded in Detroit, owing to poor business.

MR. ARTHUR SULLIVAN was only fourteen years old when he won the Mendelssohn Scholarship at the London Royal Academy of Music.

"THE SORCERER" was recently given by the Republican Society of Mount Union College, Ohio, under the direction of Prof. Wm. Armstrong. The performance was in all respects successful.

THE Mason & Hamlin Organ Co. is so busy on orders that it has to run its factory until nine and ten o'clock in the evening. It has shipped as many as a thousand organs to England alone during the year.

THE building formerly known at Constantinople as the El Dorado, and afterward as the Varieties, has been re-named the Theatre Verdi, the baptismal change being celebrated by four performances of "Ernani."

OLE BULL, the fiddler, discovered that on the occasion of his eleventh and last farewell tour in America he forgot several persons, and now he has sailed from England for New York to bid them good-bye.—*London Figaro*.

FORTY years ago Oliver Ditson began the sale of sheet music at a side counter in a Boston book store. To-day he publishes six catalogues embracing 80,000 pieces of sheet music with nearly 1,000,000 plates and 2,000 music books.

A CALIFORNIA paper says: "If any one has noticed a certain stiffness in the acting of the members of Baldwin's Theatre this week they will please to take into consideration that Dr. Bishop vaccinated the entire company last week."

GEORGE SAND loved to talk of music, although she understood little about it. In "Consuelo" she plunged into musical dissertations in which we can see the dominant influence of Chopin; her remarks, however, about Porpora, Durante and the Italian school are full of errors in fact.

ON account of their increase in business, Vose & Sons, in addition to their factory on Concord street, Boston, have leased a large factory on Wareham street, with steam power. This firm shipped fifty-four pianos during the first eighteen days of December. Their retail trade is also good.

SIGNOR GALLONI, at one time a resident of our city and a pupil of Prof. Tamburello, is now in New York City, where he is winning golden opinions from the critics as a concert singer. His performance at the concert of the Italian Choral Palestrina Society, on Dec. 1st, was remarkable and remarked.

A MILANESE journal enumerates twelve composers who have set "Romeo and Juliet" to music: Benda, Dresden, 1772; Schwanberg, Brunswick, 1782; Marsesalchi, Rome, 1789; Rummeling, Carlsberg, 1790; Dalayrac, Paris, 1792; Steibelt, Paris, 1793; Zingarelli, Milan, 1796; Giuglielmo, 1816; Vaceai, 1826; Bellini, 1830; Marchetti, 1865; Gounod, 1867.

A GOUNOD Festival has been held at Antwerp, at which only music by the composer of "Faust" (conducted by himself) was performed. The Antwerp journals are loud in praise, and the reception given to M. Gounod was of the most flattering. The Festival lasted three days, and a street in Antwerp is about to be rebaptized with the name of the French composer.

THE pitch of the Royal Italian Opera, London, is to be lowered next season to the *diapason normal*. This alteration, which will involve an outlay of more than \$5,000 for new wind instruments, has been decided upon mainly at the instance of Mme. Adeline Patti, whose voice has deepened considerably of recent years at the expense of her upper register. M. Lassalle, the baritone, is also said to find the difference in pitch between the Paris Grand Opera and Covent Garden very embarrassing.

DAVID ROBERTS, the painter, once received from an acquaintance, who had published a very sharp criticism on one of his pictures, the following note: "My Dear Roberts—I dare say you have seen my critique on your picture; I hope that it will make no difference in our friendship. Yours truly," etc., etc. To which the artist wrote back: "My Dear So-and-So—The next time I meet you I shall pull your nose; I hope that it will make no difference in our friendship. Yours," etc., etc.

ACCORDING to the *Trovaire*, the number of new operas produced in Italy was 33 in 1859; 37 in 1860; 19 in 1861; 22 in 1862; 20 in 1863; 21 in 1864; 23 in 1865; 23 in 1866; 29 in 1867; 23 in 1868; 34 in 1869; 33 in 1870; 41 in 1871; 56 in 1872; 24 in 1873; 35 in 1874; 50 in 1875; 41 in 1876; 33 in 1877; and 28 in 1878. Six hundred and twenty-five new operas, by some five hundred different composers in twenty years! How many of them, inquires our contemporary, are still performed? Echo answers: Very few.

"He held in his arms Music (heavenly maid) herself, and embraced and caressed her. Now he seemed to pat her or to stroke her soothingly, or elapsed her in his arms, and once or twice, we think, he tickled her; but whenever he touched her he evoked sweet sounds, whether it was under the chin, about the throat, with delicate fingers, or when he flung his arms passionately around her waist." It was Herr Wilhelm, out in Michigan, who behaved in this scandalous manner, and who, according to the local critic just quoted, "looks the gifted, cultured artist and gentleman he is, and he plays as if he had a soul at least seventy-five feet high."—*Boston Times*.

ROSE CZILAG, who probably created the greatest operatic sensation Vienna has ever known, was as *chic* and wayward as Aimee, whose artistic wickedness knew no bounds. Upon her farewell night in Vienna, several years prior to her arrival in America in broken down condition, she had the misfortune to loose her skirts, but her genius, which never deserted her, came promptly to the rescue, and as quick as lightning she kicked the garment over the head of the double bass man in the orchestra, created astounding enthusiasm, and went on with the opera. The amazement and surprise of the directors of the Hof Theatre was not only seen by the expression of their eyes, but also the canceling of the prima donna's engagement. The great Czilag was never permitted to sing there again.

THERE is no law against students making asses of themselves. Remenyi played at Ann Arbor on Dec. 12th to an audience of nearly 2,000 people, producing the greatest excitement and enthusiasm ever known in the history of that college town. After the concert, the students unhitched the horses from Remenyi's carriage, and, with a long rope attached to it, 400 of them drew the concert party through the street for nearly a mile. Then a party of the students carried Remenyi on their shoulders to the parlors of the hotel, where he made a short speech. He has since been engaged for a third concert for the fund of the poor students. The company give a concert in Henry Ward Beecher's church January 14th. Their route then is gradually West, until they reach Kansas the first week in February, where they are engaged for twelve concerts.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

THE LION AND THE MOUSE.

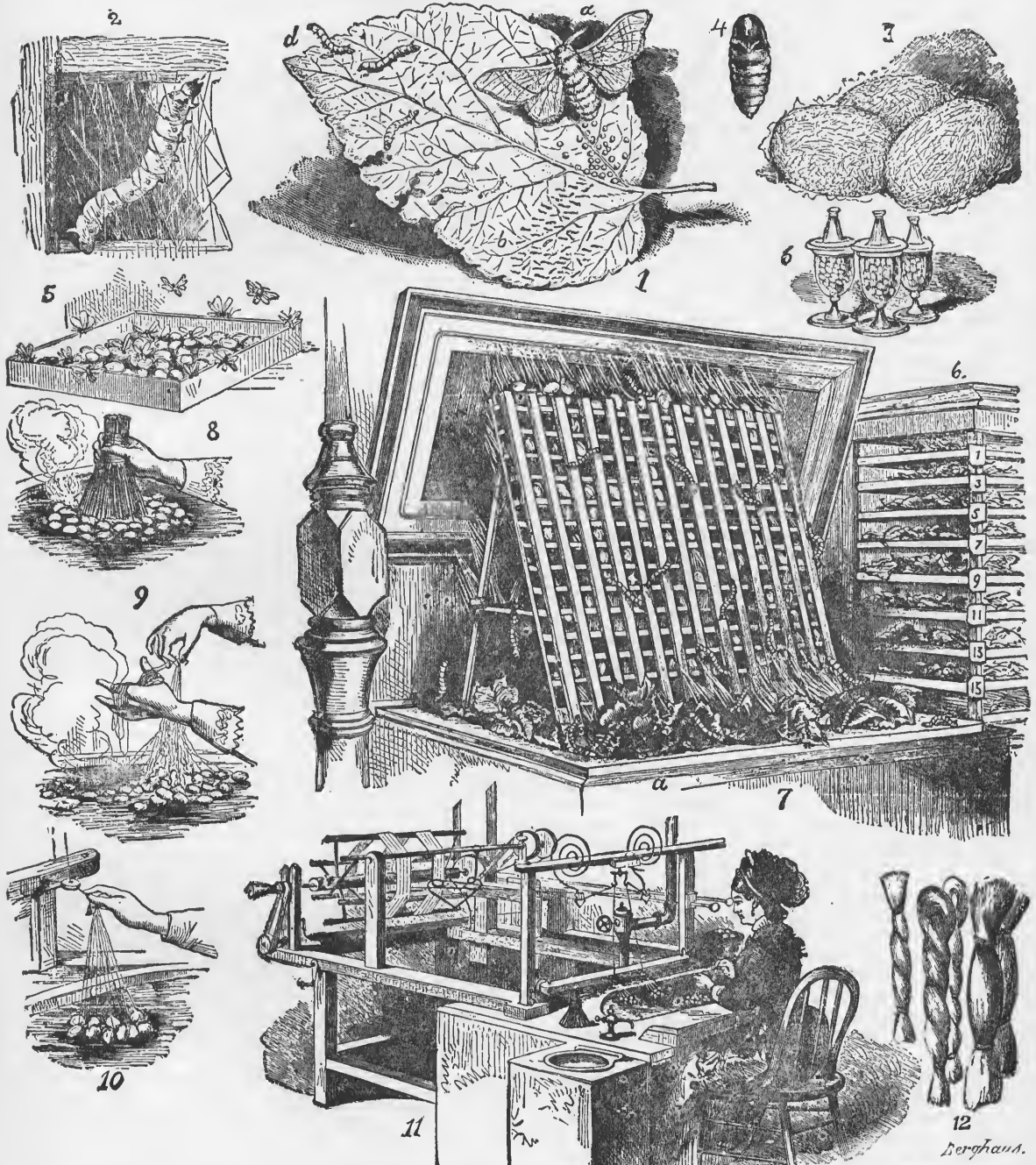
The *Figaro*, a German musical paper of critical pretensions, says: "Mr. Wm. Sherwood, a highly promising American pianist, of German education, who has been very much prized in Boston during the past year, both as a teacher and pianist, gave three piano recitals in Steinway Hall last week, the first two being very poorly patronized, and the last somewhat better. Mr. Sherwood belongs to the Joseffy school of technique, and in this respect he is not his inferior, and at the same time he has command of a larger if not quite so beautiful a tone, and also a deeper and more thoughtful conception. They resemble each other in their poetical conception and a lack of physical strength. Where Joseffy excels is in his delicacy of delivery, the wonderful effects of light and the expression that he has at his command, and in this, at least, Mr. Sherwood fails."

We are obliged to differ with the critic of the *Figaro*. To compare Mr. Sherwood with Joseffy is, in itself, ridiculous. Mr. Sherwood's technique is deplorably weak and faulty, whereas Joseffy's resembles a shower of pearls and diamonds in its beauty and perfection. Mr. Sherwood's tone is hard and harsh; Joseffy's is round and mellow as the murmur of a mountain when heard in the soft summer twilight. Mr. Sherwood has no originality whatever, and no depth of thought or poetical conception, while Joseffy is all poetry and harmony, whose beautiful thoughts and original ideas surround everything he plays with a new charm, an indescribable grace that appeals to every heart.—*American Art Journal*.

A GEOGRAPHY recitation in Nevada must be interesting. Just imagine a schoolboy standing up and gravely rattling off the following before a committee of the board of education: "Buttermilk cañon is in the Paradise mountains, northwest from Eden, about ten miles from Gunge-Eye, on the road leading from Limburger to Whoop-'Em-Up, by way of Bell Town, Lay-'Em-Out and Hungry, just over the mountains from Bung-Eye and Knock-'Em-Stiff."

HOW CORTICELLI SILK IS MADE.

AN ILLUSTRATION OF THE MODE OF PRODUCING SILK.



1. *a.* The Moth Laying Eggs. *b.* Silkworm One Day Old. *c.* Silkworm Three Days Old. *d.* Silkworm Seven Days Old.
 2. Silkworm Spinning a Cocoon. 3. Cocoons. 4. Chrysalis. 5. Moths emerging from Cocoons. 6. Glass Jars of Cocoons.
 7. *a.* Double Lattice Frame for the worms to Spin upon. *b.* Case showing Progressive Daily Growth of Worms. 8. Loosening the Outer Fibre of the Cocoons. 9. Removing the Outer Fibre. 10. Gathering Fibres into Threads. 11. Reeling Silk Thread.
 12. Hanks of Raw Silk.

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The Favorite Editions of Emerson and Hawthorne have attracted much praise by the tasteful simplicity and quiet beauty of their style. Indeed, in their way, they are very nearly models of book-making. The clear type, the careful printing, the delicately tinted and highly calendered paper, and the firm but elegant binding, make them peculiarly attractive to lovers of handsome books. When, as in this case, to the beauty of the books are added so much wealth of thought and such exquisite charms of style, the fascinations of such volumes as these are well-nigh irresistible. The Emerson contains 5 volumes, at \$10; the Hawthorne, 12 volumes, at \$20.

The Little Classics, in their new edition of eight volumes, make as pretty a set of books as can be found. And the contents are no less attractive than the books themselves; for they contain probably the best collection ever made of short stories, sketches, and poems. American, English, French, and German writers are represented, and there is hardly a first-class short story which is not included in this series. The price of these 8 volumes is \$12.

Augustus Hoppin's Sketches, "Ups and Downs on Land and Water," and "Crossing the Atlantic," which depicted with marvelous truth and humor the experiences, observations, and travel-companions of a voyage to Europe and a tour on the Continent, have been reproduced in a smaller form and at a corresponding reduction in price. There is a deal of wholesome merriment in them, and though they are peculiarly entertaining to persons who have crossed the ocean, one need not have had this experience to enjoy their varied fun. "Ups and Downs," \$5; "Crossing the Atlantic," \$3.

Artist Biographies, in the new edition, in five very handsome volumes, illustrated with fine portraits of the fifteen distinguished masters whose careers are narrated, and with forty-five beautiful heliotypes of characteristic works by these artists, form a specially attractive gift for any one interested in art. The biographies contain in brief compass the important and significant facts in the lives and professional experience of Raphael, Leonardo da Vinci, Michael Angelo, Titian, Guido, Claude Lorraine, Durer, Rembrandt, Van Dyck, Sir Joshua Reynolds, Turner, Landseer, Fra Angelico, Murillo, and Washington Allston; describe their works, and give the present location of them; and the heliotypes, which are excellent specimens of the magical skill of this mode of reproducing engravings, add a crowning charm to these books, which commend themselves to the taste and favor of book-lovers. Price of the volumes, \$1.50 each; of the set, \$7.50.

"An Earnest Trifler," is a novel far above the average in literary value and in attractiveness as a story. It is in so high a degree sensible, and brilliant, and entertaining, that a remarkable popularity is predicted for it. Price, \$1.25.

A Delightful Biography. The "Life and Letters of George Ticknor" have just been re-issued in a cheaper edition. The two duodecimo volumes contain portraits, and are perhaps the most charming biography ever produced in this country. Price, \$4.

Miss Phelps's New Book, "Sealed Orders," proves, as was to be expected, one of the marked books of the year. Price, \$1.50.

Miss Jewett's "Old Friends and New" charms all readers. Price, \$1.25.

Bayard Taylor's Poems in the new Household Edition are so varied in subject and form, so full of the remarkably diversified interests and experiences of his life, and are so rich in all the qualities which constitute genuine poetry, that this volume ought to have a very wide circulation. Indeed, it can hardly fail of it, since it belongs to a series which includes, in the same style, the poems of Longfellow, Whittier, Holmes, Lowell, Tennyson, Bryant, Owen Meredith, —all of which have proved, in the best and largest sense, popular. Though not specially intended for gift volumes, but for popular circulation, the intrinsic worth and beauty of their contents render them eminently suitable for gifts to persons of intelligence, who appreciate poetry. Price, \$2.00.

"Breathings of the Better Life," of which a new edition has recently appeared, in the popular "Little Classic" style, is a book that commends itself to all persons of thoughtful minds. It embraces sentences and paragraphs from the great religious thinkers of all ages, and groups them in natural order so that their truth and lifting sentiment are cumulative; and writers of all times and creeds thus unite in contributing their finest thoughts to the ennobling and enriching of mankind. Price, \$1.25.

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THE ATLANTIC MONTHLY, Beginning with the January number, now ready, has several points worthy of special attention:

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HOUGHTON, OSGOOD & CO., BOSTON, MASS.

A Duel Between Liszt and Chopin.

One evening in the month of May, between eleven and twelve o'clock, the company was assembled in the drawing-room of the Chateau at Nohant. The large windows were open, the moon was full, the nightingales sang, the perfumes of the roses and mignonette penetrated the room. Liszt played a nocturne of Chopin, and, according to his habit, embroidered it *a la Liszt* with trills, tremolos and organ-stops. Several times Chopin betrayed signs of impatience, when finally, no longer able to control his wrath, he approached the piano and said to Liszt, with his English phlegm:

"I pray my dear sir, if you do me the honor to play one of my pieces, play it as it is written, or play something else. Nobody but Chopin has the right to change Chopin."

"Very well; play yourself," replied Liszt, piqued, rising from the stool.

"Most willingly," said Chopin.

At this moment the light was extinguished by a moth fluttering into the flame. As some one was about to relight it, Chopin cried, "No! on the contrary put out all the lights—the moon gives me light enough."

Then he played—played for a whole hour. To relate how would be impossible. There are emotions one experiences which cannot be described. The nightingales ceased their singing; the flowers drank as a divine dew those celestial sounds from Heaven; the audience, in mute ecstasy, hardly dared to breathe, and, when the enchanter finished, all eyes were bathed in tears, and above all, those of Liszt. He hugged Chopin in his arms, crying:

"Ah, my friend, you were right! The works of a genius like yours are sacred. It is a profanation to touch them. You are a real poet, and I am only a mountebank."

"No more of that!" quickly retorted Chopin. "We each have our kind—you yours and I mine. You know very well that no one in the world can play Weber and Beethoven like you. By the way, I beg you, play me the adagio in C sharp minor of Beethoven; but play seriously, as you know how when you will."

Liszt played this adagio, putting into it all his soul and will. The effect produced upon the company was of an entirely different sort. Some wept, some sobbed; they were no longer the gentle tears Chopin had caused to flow, but the cruel tears of which *Othello* speaks. The melody of the second artist, instead of softly penetrating the heart, plunged into it like a dagger. It was no longer an elegy, but a drama.

However, Chopin thought himself victor that evening, that he had eclipsed Liszt, and he boasted of it, saying: "How angry he is!" Liszt, hearing of this, resolved to avenge himself. The opportunity offered four or five days later. The company was assembled, and at about the same hour, toward midnight, Liszt begged Chopin to play. After a good deal of urging, he consented. Liszt asked that all the lights be put out and that the curtains be drawn, so that the obscurity might be complete. It was the caprice of an artist, and readily granted. But at the moment when Chopin was placing himself at the piano, Liszt whispered a few words in his ear, and took his place. Chopin, who had no suspicion of what Liszt intended to do, noiselessly sat down in an easy chair near the piano. Then Liszt played exactly all the compositions Chopin had rendered on that memorable evening of which we have spoken, playing them with such marvelous imitation of the style and manner of his rival that it was impossible not to be deceived, and, in fact, everybody was deceived. The same enchantment, the same emotion, acted upon them all. When the ecstasy was at its height, Liszt quickly struck a match and lighted the candle on the piano. A cry of surprise broke out from the company.

"What! is it you?"

"As you see," coolly replied Liszt.

"But we thought it was Chopin!"

"What did you think?" gayly asked Liszt of his rival.

"I, like everybody else—I thought, too, it was Chopin!"

"You see," said Liszt, in rising "that Liszt can be Chopin when he chooses; but is Chopin able to be Liszt?"

It was a challenge that Chopin neither wished nor dared to accept. Liszt was revenged.

ST. LOUIS, December 30th, 1879.

Editor Kunkel's Musical Review:

DEAR SIR:—I ask your permission to the somewhat unusual proceeding of introducing a young gentleman to the notice of the musical public, especially that of the city of St. Louis. Mr. Thomas Moore, a student of the Dublin Royal Academy of Music, has called upon me and given me a specimen of his talent upon the piano. He is a thoroughly trained pianist and has that cultivated refined address and manner which must make him a host of friends. He says he is dissatisfied with the state of affairs in Ireland, and desires to take pupils here. I, for one, am happy to extend to him the hand of welcome in America.

Very truly yours,

ROBERT GOLDBECK,
Director St. Louis College of Music,
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NICHOLAS LEBRUN, the prince of Brass Band Instruments, and Small Instruments, No. 207 South Fifth street, St. Louis, reports the biggest business for the past three months he ever did. Band masters and the trade in general are beginning to learn that it is not necessary to send to New York city for the best goods at the lowest possible prices.

Mendelssohn's Opinion of the Berliners.

According to one of his recently published letters to Hiller, Mendelssohn seems not to have had an exalted idea of the taste of the Berliners for music. The great composer says: "The very day after (Mendelssohn is speaking of his arrival in the city) they gave a so-called memorial festival for Beethoven, and played his A-major Symphony so atrociously that I soon had to beg many pardons of my small town and my small means; the coarseness and effrontery of the playing were such as I have never heard anywhere, and such as I can only explain to myself by the whole nature of the Prussian official, which is about as well suited for music as a strait-waistcoat is for a man. And even then it is an unconscious strait-waistcoat. Well, since then I have heard a good deal in the way of quartettes and symphonies, and playing and singing in private circles, and have altogether begged pardon of my little town. At most places here music is carried on with the same mediocrity, carelessness and assumption as ever, which quite sufficiently explains my old wrath, and the very imperfect means I had of managing things. It all hangs together with the sand, the situation, and the official life, so that, though one may enjoy individual appearances well enough, one cannot become better acquainted with anybody."

THE STUDY OF HARMONY.

We have always earnestly advocated the advisability of musical pupils, either singers or players, studying harmony, says the editor of the London *Musical Times*. A knowledge even of the elementary principles of the science not only enables vocalists and instrumentalists to understand thoroughly the works they are interpreting, but it gives them confidence in their performance, and instils a sympathetic feeling of confidence in their listeners. Yet we can no more understand why those who learn the grammar of language should become authors. The creative gift is an extremely rare one; but so little is this truth acknowledged that teachers of harmony are constantly asked by their pupils how long it will be before they are able to compose. That this delusion, so far from being rooted out, is duly fostered, may be gathered from the advertisements daily appearing in the papers that a professor undertakes, "for a consideration," to correct and revise for publication any musical manuscripts which may be sent to him; and, as nothing in these advertisements is ever said about works being first submitted for approval, we may of course presume that even the veriest trash will be not only "corrected and revised," but actually printed, published, and sent for review. Now amongst the advertisements of the day we do not see that an author is prepared to put the writings of any ambitious amateur in sufficiently good English to allow of their publication; that an artist is ready to touch up the paintings of ladies and gentlemen, so that they may be exhibited as their own; or that a sculptor will receive the clumsy statues of bunglers in the art, and by the exercise of his talent render them fit for the market. Surely, then, it should not be the office of a cultivated professor to aid in bringing the crude musical attempts of those who fancy themselves composers from their legitimate home amongst an exclusive little coterie of flatterers into the real world of art.

A "SELL."—Stranger, who looks like a probable purchaser, to secretary of a picture gallery: "What is your opinion of that little sea piece?" Secretary, with an eye to business: "Exceedingly clever work; has been admired by every one who has seen it; painted by a very young and rising artist, too, etc., etc." Stranger: "Well, he may be rising, but he certainly isn't particularly young." Secretary: "You know the artist, then, sir?" Stranger: "I am the artist!" Collapse of the indefatigable secretary.



SMITH AND JONES.

Smith.—Whither now, Jones?

Jones.—Going to buy tickets for the opera—she wants to go, you know. And, by the way Smith, you have been there, so just tell me how genteel people should behave. I'm a little green, you know.

Smith.—Well, you go to the opera to enjoy yourself, *ergo*, enjoy yourself regardless of the comfort of others.

Jones.—Well?

Smith.—Take your note-book and jot down the rules I'll give you. They are deductions from the actions of the "upper ten."

Jones.—Ready!

Smith.—Rule 1. Come late. From twenty to twenty-five minutes after the performance has begun is a good time to enter. When you wish to put on extra style you may be forty-five minutes late. Only common people, such as do not part their hair in the middle, are expected to be on time.

Jones.—Well, that's down!

Smith.—Rule 2. Part your hair in the middle and see to it that your lady wears "idiot fringes" and the largest hat imaginable. Perhaps you might dispense with the center parting, your natural expression being sufficiently—innocent.

Jones.—What next?

Smith.—Rule 3. Talk as much as possible. Be sure you talk most of things you know least about. Compare the singers with all those you have never heard. Occasionally gush over some bit of singing—no matter what—and help the lady to gush. You may occasionally keep time with your feet and hum a few bars with or in advance of the *prima donna*.

Jones.—Got it all down!

Smith.—Rule 4. Finally, understand that the last act of an opera was never meant to be heard, except by musicians and such common people, who have no rights which fashionables are bound to respect; so when the last act is well under way, pick up your traps and sail majestically off. If your boots are "squeaky" so much the better.

Jones.—It that all?

Smith.—Well, there are other rules, but these will do for once; if you follow these, you will surely be thought one of the *creme de la creme*.

The Cost of Theatres.

The Stadt Theatre, at Leipsic, built in 1868, cost altogether \$419,200. The Court Theatre, at Dresden, which was burnt down and which was built between 1838 and 1841, cost \$305,670; and the present theatre, which took from 1871 to 1878 to build, cost \$1,075,000. The Theatre du Chatelet in Paris, built between 1860 and 1862, cost \$685,000. The Comic Opera House, in Vienna, built between 1872 and 1874, cost \$418,500. The Theatre Lyrique, in Paris, built between 1860 and 1862, cost \$449,560. The Imperial Opera House in Vienna, which took from 1861 to 1868 to build, cost \$2,700,000. Finally, the Grand Opera, in Paris, the building of which occupied from 1861 to 1875, cost \$8,000,000.

To form an adequate idea of the amounts actually expended upon these structures, Americans must remember that the purchasing power of money in European countries is much greater than in the United States.

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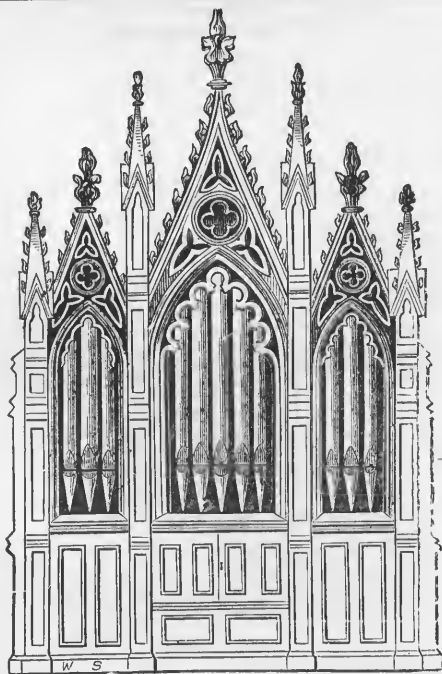
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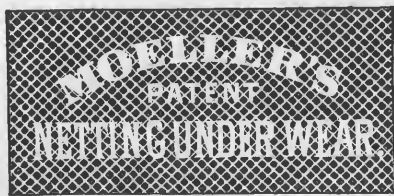
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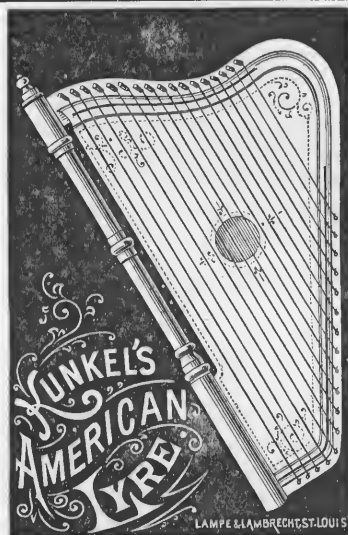
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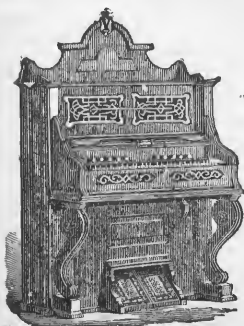
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